

NOVEMBER

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1955

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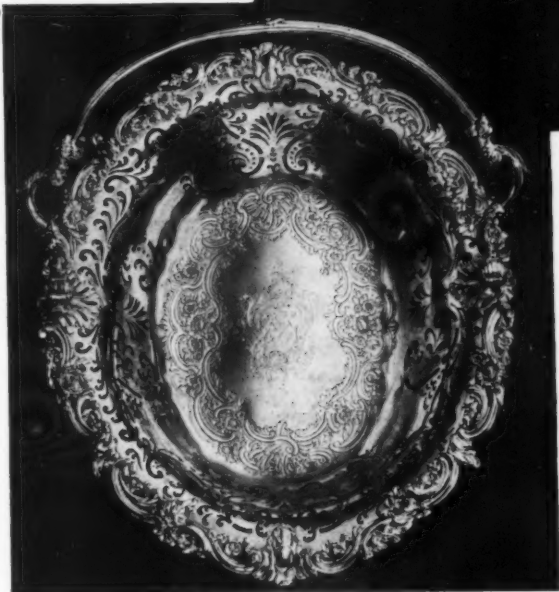
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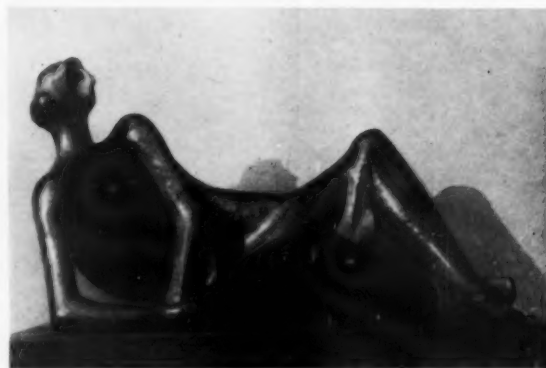
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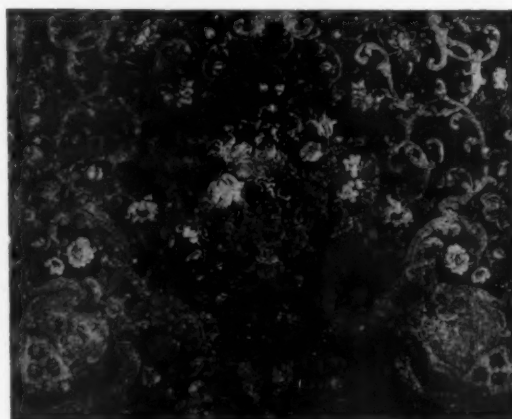
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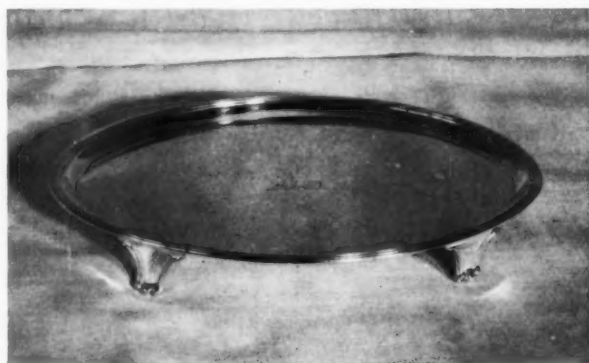
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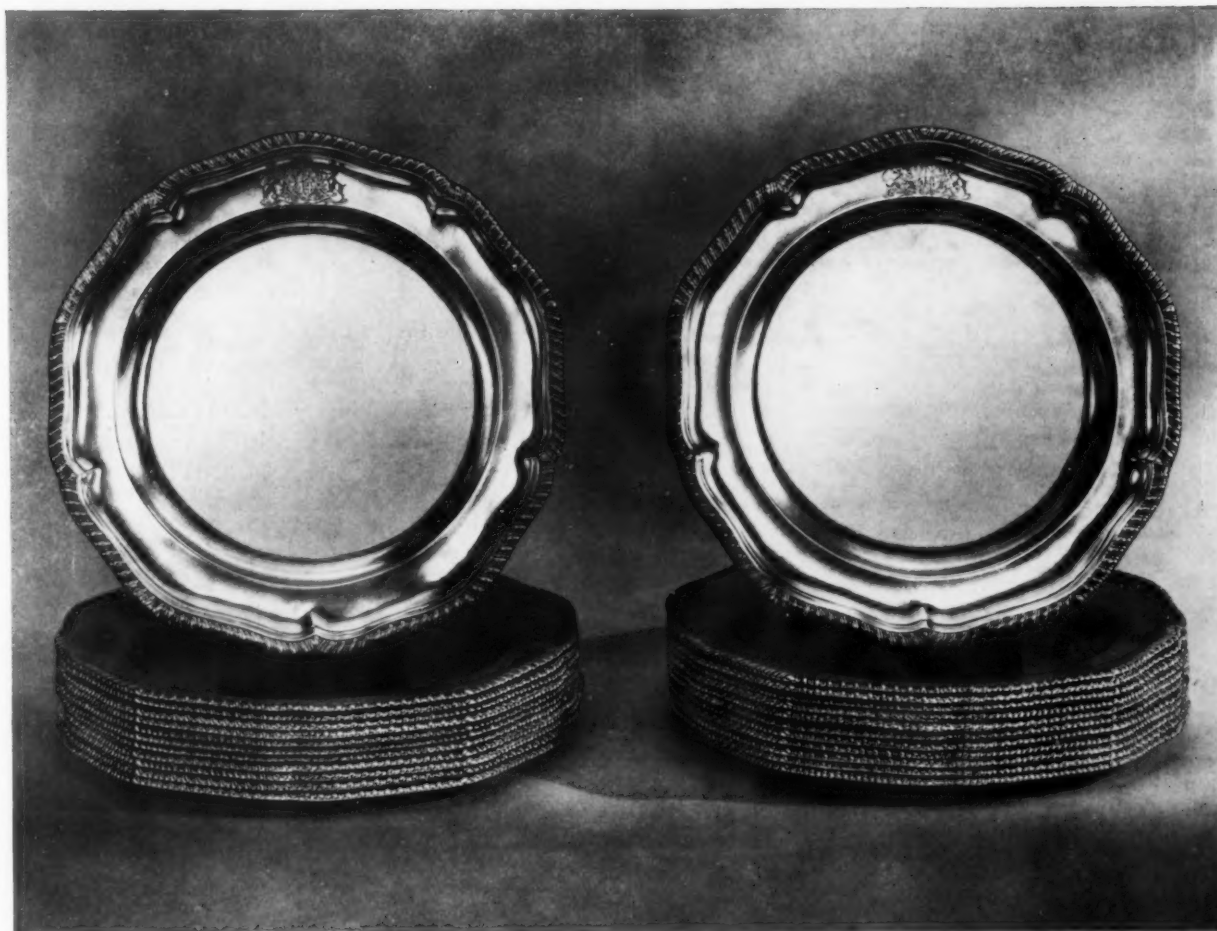
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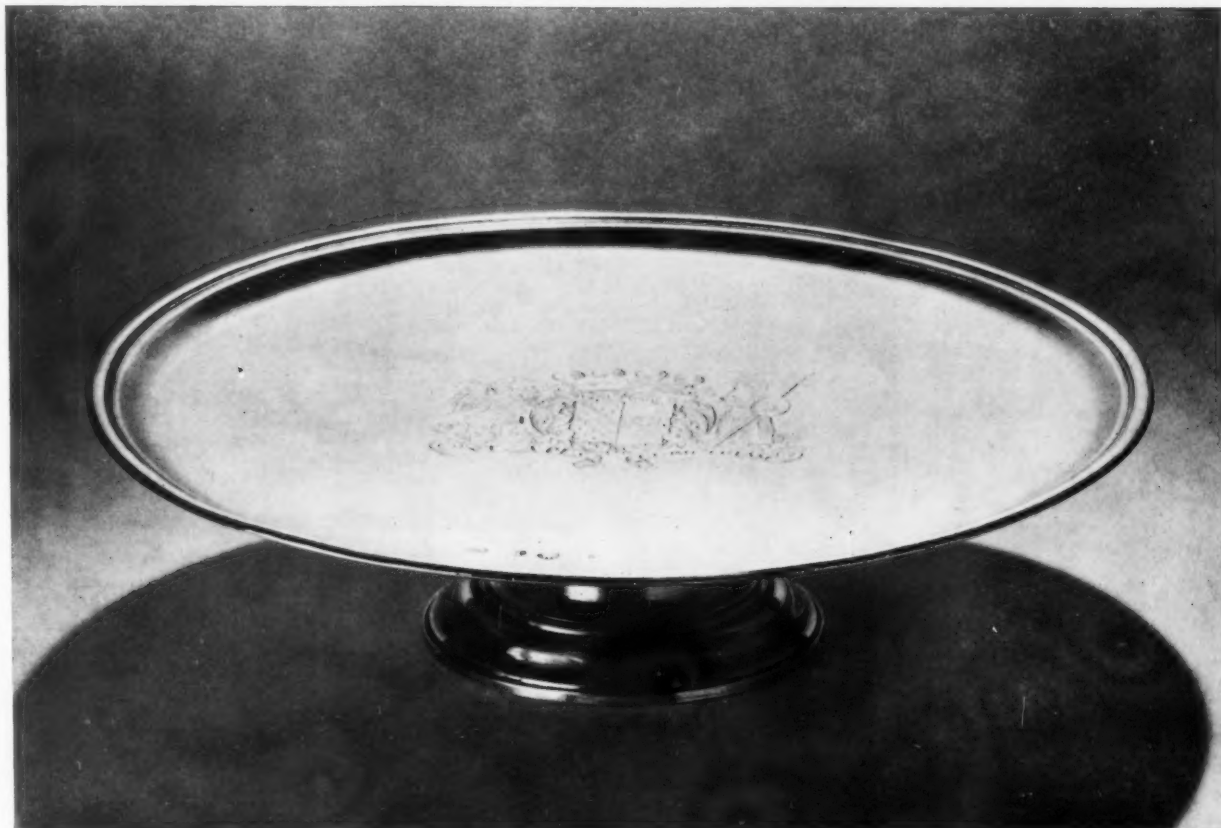
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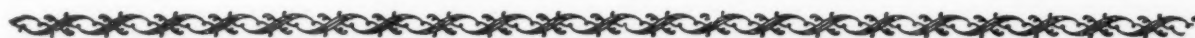
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(Fig. 1 of the article on Tade Styka by M. L. D'Otrange-Mastai.)

Eight colour plates will be included in the December double number of *Apollo*.

Articles will appear as follows :

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- |   |  |
|---|--|
| <ol style="list-style-type: none"> <li>1. Tade Styka. By M. L. D'Otrange-Mastai.</li> <li>2. Mugs. By A. T. Morley Hewett.</li> <li>3. Furniture of the Duke of Bedford at Woburn Abbey. By E. H. Pinto.</li> <li>4. French Painting and the Japanese Print. By Terence Mullaly.</li> <li>5. The Collection of Mrs. Geoffrey Hart. by Horace Shipp.</li> <li>6. The Warwick Vase. By N. M. Penzer.</li> <li>7. Chinese Art. Basic Principles. By Victor Rienaecker</li> <li>8. French Decorator: Henri Samuel.</li> <li>9. French Silver. By Jerome Mellquist.</li> </ol> | <ol style="list-style-type: none"> <li>10. Bernard Buffet. The Romanticist of the Lean Years. By R. W. Howe.</li> <li>11. Georges de la Tour. Out of the Shadows, a Chiaroscurist. By Robert MacDonald.</li> <li>12. Events in Paris.</li> <li>13. News and Views of Art in America.</li> <li>14. Book Reviews.</li> <li>15. Perspex.</li> <li>16. A Shaft from Apollo's Bow.</li> <li>17. Answers to Correspondents.</li> <li>18. Art of Good Living.</li> <li>19. Sale Room Notes &amp; Prices.</li> </ol> |
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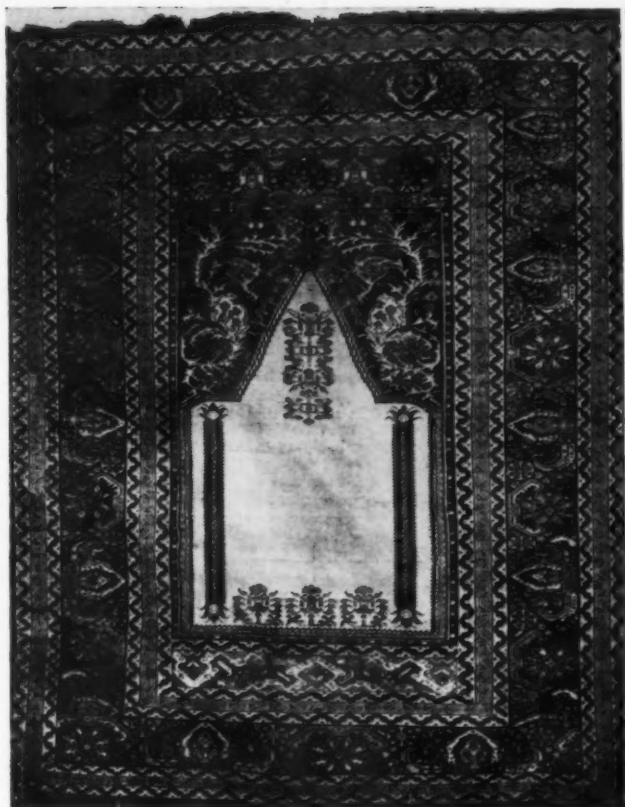
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The Editor welcomes articles and photographs and correspondence on Art and Collector topics interesting to Collectors and Art Lovers. The subjects include paintings, prints, silver, furniture, ceramics, fire-arms, miniatures, glass, pewter, jade, sculpture, etc., Occidental and Oriental. Articles should be sent to the Editor, APOLLO, 10, Vigo St., London, W.1.

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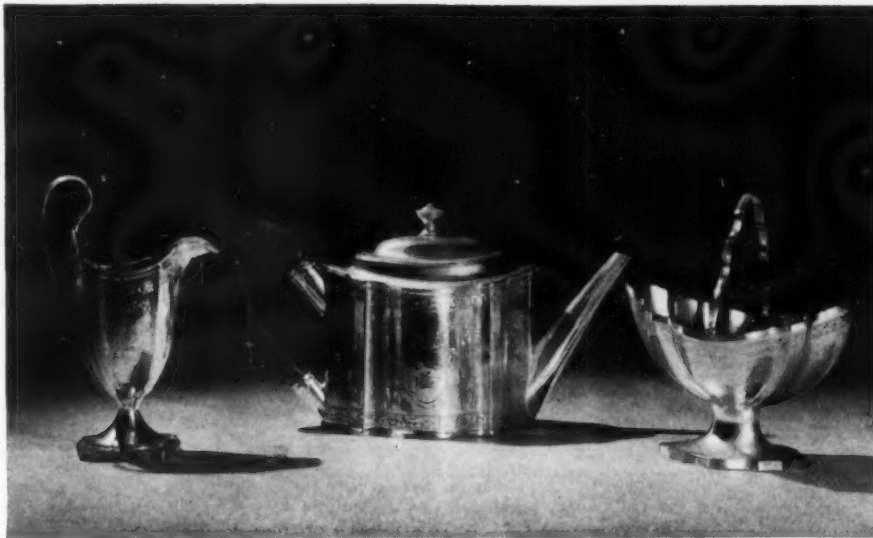
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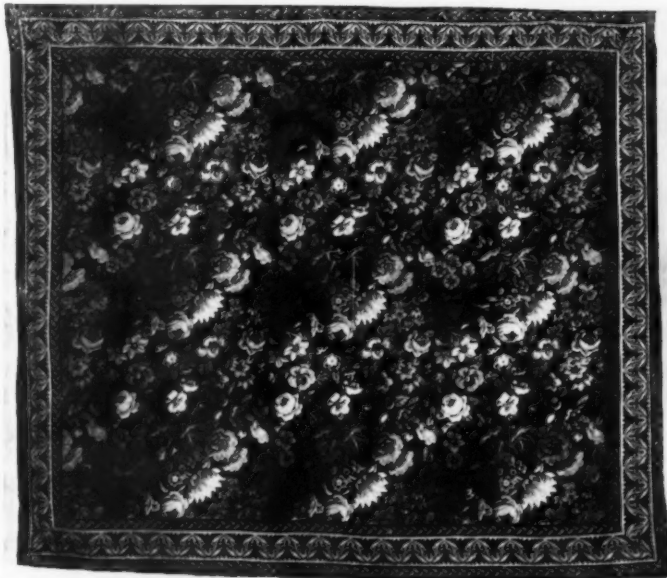
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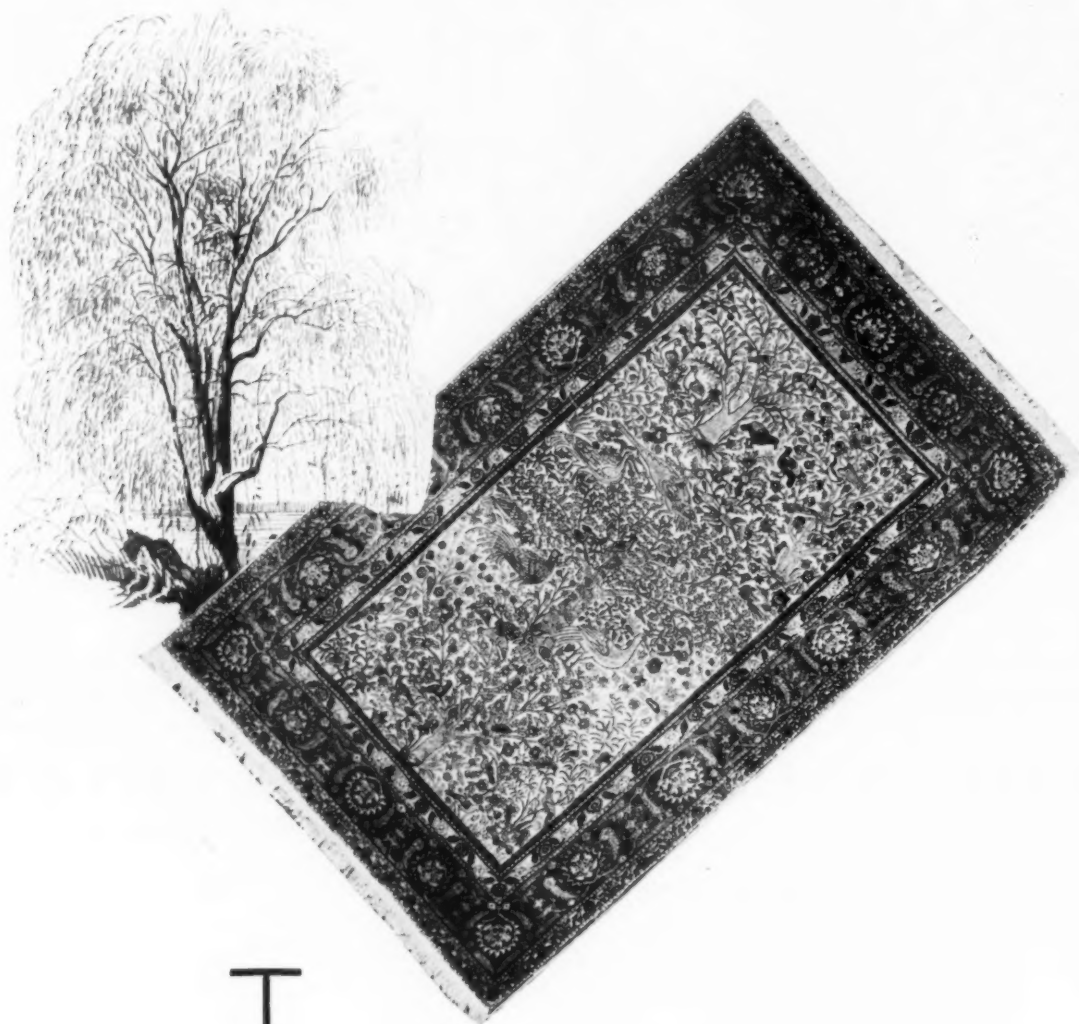
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# The Graceful Weeping Willow



The Weeping Willow has no known significance in Oriental symbolism but nevertheless has claimed its appointed place in the decorative arts by the sheer grace and beauty of its form. Here, in this finely woven Indo-Persian rug, the treatment is realistic, but in many other types, notably Bakhtiari, it is highly conventionalised, though still easily recognisable.



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# CURRENT SHOWS AND COMMENTS

## ART AMONG THE NATIONS

BY PERSPEX



DETAIL OF ST. VINCENT PANEL: SELF-PORTRAIT.

By NUNO GONÇALVES

*Exhibition of Portuguese Art. Royal Academy.*  
PERSPEX's choice for the Picture of the Month

THE outstanding London art event of November is unquestionably the Exhibition of Portuguese art at the Royal Academy. The announcement of it came as something of a surprise to many who asked whether there was such a thing as Portuguese art, at least transportable and on a scale sufficient to justify a winter exhibition at Burlington House. Actually, it occupies only eight galleries (the rest are to house a comprehensive exhibition of XVIIIth Century Art and Crafts opening at the end of this month); but the richness and beauty of the Portuguese work will amply warrant the exhibition. The Portuguese Government have generously sent over the very choicest of their treasures: pictures, sculpture, metalwork, tapestries and embroidery, the tiles (*azulejos*) for which Portugal is famous, the XVIIth-century State Coach of Queen Maria Francisca. Most of these have never before left Portugal, and the whole exhibition covers more than a thousand years of fine art and craftsmanship. The architecture is represented by a showing of photographs in the small South Room.

The most important work of art in Portugal is the six panels which constitute the Saint Vincent Polyptych by Nuno Gonçalves painted just after the middle of the XVth century. They stand their ground against the finest Flemish or Italian work of the time, their life-size scale and their series of unidealised individual portraits linking them with the classic frescoes of Italy and the Gothic altarpieces of the North. All sorts and conditions of Portuguese society are represented in these panels, and the artist has put what we believe to be his own portrait in the dedicatory one. They are grouped on either side of a sculptured centrepiece as they evidently were originally, and this is the first time they have been seen thus outside Portugal. If these are the greatest works shown, other series and individual pictures, brilliant in colour and human in concept as Flanders became the chief influence, make a feast of colour. Most of the pictures are in splendid preservation, and it gives opportunity for the student of European painting to discover new names, and a new nationalistic trend. Cristovao de Figueiredo (working 1515-40), Francisco Henriques (1500-18), Gregorio Lopes (1514-50) or the unknown Master of Viseu, all of that golden age of the early XVIth century, have panels of brilliance and beauty. And everywhere there seems a meeting of the Southern and Northern influences. That was the period of the Manueline style of architecture with its strength and liveliness; and the portraiture, which is such a feature of Portuguese art, rose to its height.

There is no space to dwell on the wealth of craftwork which goes with this painting nor with the sculpture, beginning with an exquisite Romanesque statue from Coimbra. The whole exhibition will have for many the excitement of a new vista down European cultural history as well as the intrinsic beauty of the individual pieces shown.

The other major excitement of the month is the Retrospective Exhibition of the work of Stanley Spencer which is following the Gauguins at the Tate. Spencer is a "sport"

in the contemporary art world. From the beginning, he evolved his own highly individual manner and confined himself to his own bizarre matter. Through the decades when everybody was looking to Paris he remained essentially English. While "literary" painting has been taboo, he has consistently told his stories—religious stories for the most part—in spite of an age of Existentialist agnosticism. Stanley Spencer has moved unswervingly on along his own sure path. He is an English eccentric, and, like the butler in the play, "doesn't hold with abroad." Indeed, he hardly "holds" with anything beyond the boundaries of his native Cookham; and if he is sent to Macedonia, as he was in World War I, to Glasgow to paint the industrial scene as he was in World War II, or to China where he went last year, he moves back to Cookham, as he said to me recently, "like a spider to the heart of its web."

In his teens at the Slade in the halcyon days before 1914, he was a brilliant student and a fine draughtsman, so that his work was included in Roger Fry's 1912 Post-Impressionist Exhibition. Like the Old Masters who conceived the



sacred scenes of Biblical history as taking place in their own village and "in modern dress" he was already depicting these as happening in Cookham—"The Visitation" across a Cookham garden, "Christ Carrying the Cross" through Cookham High Street.

Back from his war experiences, the theme of "Resurrection" (already essayed in 1913) obsessed him. The great "Resurrection" showing the dead rising from the graves and mounds of Cookham churchyard came in the middle 'twenties, and caused a sensation. It remains one of the exciting possessions of the Tate Gallery and of this current show. The orthodox who glibly every Sunday recite "I believe in the resurrection of the body" were horrified at this simple representation of their creed, but to Stanley Spencer it was an obvious immediate symbol statement of his faith. In those years that simple faith was wavering, yet there were things to be said, and he created the vast Burghclere Chapel paintings of army life and the culminating "Resurrection of Soldiers" which remains his greatest work. Thanks to the inspired patronage of Mr. and Mrs. Behrens, the Chapel in Berkshire was built to enshrine these. To those years also belong the series of carefully drawn and detailed landscapes in a manner somewhere paradoxically between Pre-Raphaelite minutiae and Impressionist focus which constitute another side of Spencer's work. Still-life and portraiture also are done in this rather hard and exact way. It is the figure subjects, however, either religious or social, which constitute the most typical Spencer. They tended to reveal a vein of sensuousness and uninhibited sex as the years passed, and also to indulge the slightly sardonic humour. A long horizontal canvas, "Love on the Moors," showing at Tooth's Gallery—where we usually look for Spencer's work—demonstrates this vein; Spencer is a consistent artist; at once a draughtsman and a distortionist, a literary painter and a symbolist, a careful landscapist and the painter of the bizarre. This important exhibition at the Tate Gallery is being supported by an equally revealing exhibition of his drawings at the Arts Council Gallery.

Another living artist is enjoying a Retrospective Exhibition: Michael Ayrton at Whitechapel. Ayrton is only 34, and although this selection of his work fills the large gallery with theatre designs, paintings, sculpture, book illustration, and graphic art one remains not entirely sure whether his stature is sufficient to sustain such weight. His sprightly draughtsmanship makes him an excellent book illustrator, and the early theatre work is satisfactory, too. The paintings? There have been occasions when I have been moved by the pity for sad humanity inherent in them—as in the "Blind Girl and Sculpture" when it was exhibited at the Redfern one-man show—but all too often there is a feeling of a formula, a curious killing of his own colour values, and an obsession with ugliness which in their cumulative effect in this big exhibition leave one dissatisfied. He himself appears to be restlessly seeking something he has not yet found; and has now, after abandoning several lines of self-expression which seemed of promise and of heaven-sent opportunity for so young a man, taken to sculpture. He moves too fast, does not stay long enough to explore any medium, and inevitably disappoints himself and those who hail the varied unfulfilled promises. One or two of the portraits have great power in presenting such remarkable personalities as Wyndham Lewis or William Walton. Here and there a painting catches at the emotions by a curious quality of withdrawn misery. Then the effect is lost in a spate of cleverness. More than a decade ago in these columns Michael Ayrton's precocious ability was first hailed; we still hope that he will find himself among the half-dozen promising young men into whom he has turned.

In Leonard Appelbee, who is having his third one-man show at the Leicester Gallery, I found an artist who is patiently exploring the path he has set out upon. It is again something individual and owing nothing to the fashionable international painting of the day. I have always enjoyed his work, and was not in the least disappointed this time. Here

still are the richly coloured Flowerpieces with blossoms lying among sharp folds of crinkled paper which has the appearance of coloured space. The effects are subtle, harmonious, decorative; the flowers themselves are painted in a way which bespeaks alike a love and understanding of their natural qualities and beauty and an appreciation of those of paint. Nature and art are balanced. In this exhibition Mr. Appelbee has turned to landscape, and again his personal vision yields something unforced yet original. At first glance we are satisfied with this representation of the scene; closer inspection reveals that this is painted on an artificial scaffolding of horizontals, of sharp angles: a painter's concern with form. Two or three portraits also have these intellectual qualities as well as faithful rendering of the visual appearance. Once again here is an English artist who is not running after the fashions and consequently does not attract the attention he deserves.

In the adjoining rooms at the Leicester are the first one-man exhibition of David Smith, an East Anglian artist who is showing water-colours and drawings, traditional in style and full of promise; and Lubarda, a Yugoslav painter whose fiercely coloured abstract or semi-abstract paintings have won him prizes in Paris, The Hague, Belgrade, at the Sao Paulo "Bial," and at Tokio. A fanfare of highbrow eulogy introduces the catalogue, but despite this critical encomium, I found Lubarda too strident for my quiet tastes.

Back to the unpretentious: the Redfern have had an exhibition of paintings of the English Seaside by George Manchester, a name new to me, linked with work which I enjoyed. It would be well for Mr. Manchester to attempt something on a somewhat larger scale (the few larger canvases indicate that he could do this without fear) and to simplify. "Nuns on the Beach," where he has allowed the sky and sea and empty beach to have the picture, shows that he is sensitive to atmosphere in the traditional English manner. At the Redfern also is an exhibition of Jean Marchand, an artist who was rather in the van at the first onset of XXth-century French painting but got left—in the cart, one is tempted to say. Cézannesque, simplified masses express his conceptions of landscape or still life. Harmonious colour and decoration, design in the traditional sense: Marchand's work, even if it falls short of Roger Fry's enthusiastic reception of it, is at once an important link in the development of French art and a delight in itself.

Another impressive French revival has been that of Desnoyer at the Marlborough Gallery. In a way he derives from the same source as Marchand, Cézanne and the Fauves; but there is a gaiety in his work which makes us think rather of Dufy. The skies are so blue, the light joyous, flags flutter. Even more clearly in this vein of Southern gaiety is the painting of Keith Baynes which has been showing at the Lefevre. At first glance this is almost too near to Dufy, but closer inspection shows the artist as less deliberately sketchy, more solid. He is most intriguing when he shows the people dancing. Indeed, his figures are full of movement on whatever scale he is depicting them. What a different Mediterranean world he sees from that of Michael Ayrton! Escapism? Perhaps, but all very enchanting.

Finally, a glance at the Old Masters: the Dutch and Flemish pictures at Alfred Brod's Gallery. The works are usually small, so that thirty of them are on show in the two rooms, but they have an intimate charm and the homeliness of this school. A landscape by Pieter Steevens with a provenance stretching back to the collection of Emperor Rudolf II for whom Steevens worked is probably the most important picture shown; but my personal preference is for a delightful little Van Goyen oil on paper almost featureless save for a group of figures against a vast sky. There is, too, a tiny Jan Wynants of excellent quality. "A very small landscape of his best time," said Waagen of it; and so say I. Portraits and genre, and an impressive "Cock and Hens," by Cuyp, are included among this collection of gems. This autumn exhibition at this gallery is taking its place as an annual event of importance in the London art world.



# THE ROYAL WINE-COOLER BY JOHN BRIDGE

BY N. M. PENZER

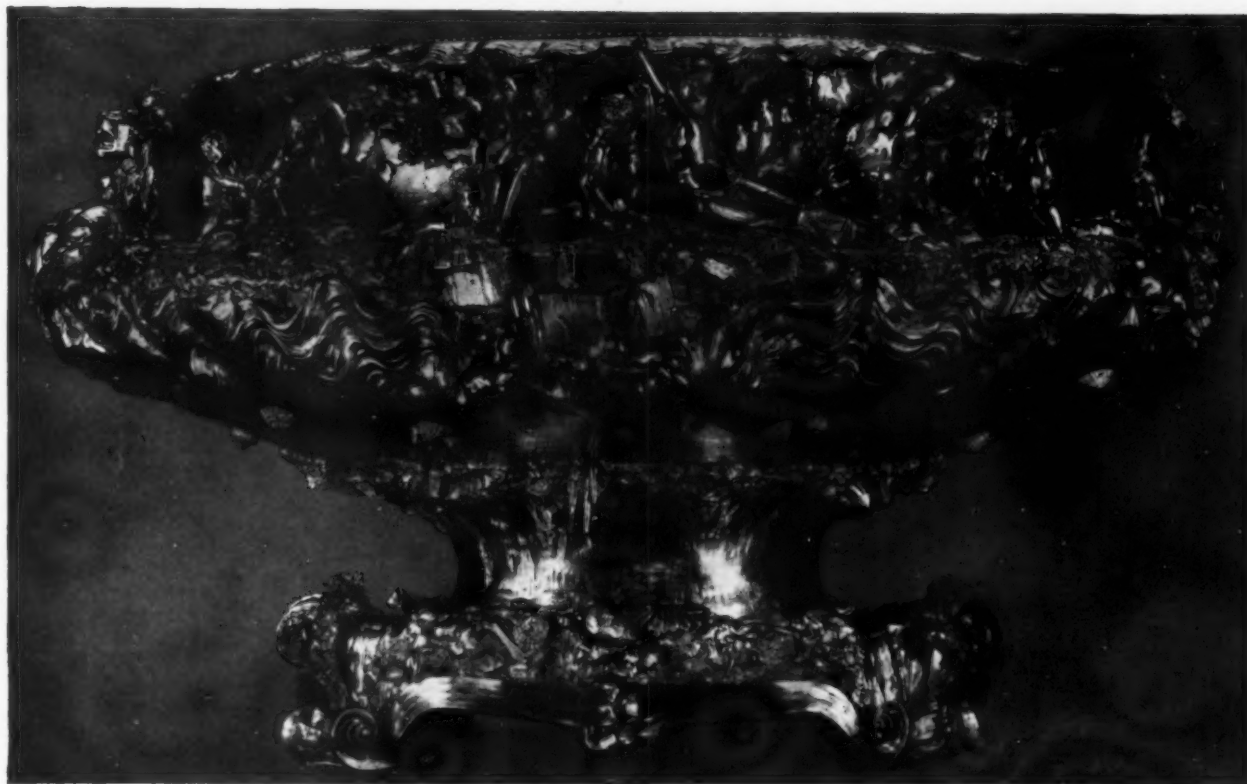


Fig. I. Wine-cooler, 1829. John Bridge. Reproduced by the gracious permission of Her Majesty the Queen.

AS has been noted in my recent article on "Some Royal Plate of the Regency," George III not only granted John Bridge the royal warrant for the firm of which he was a partner, Rundell, Bridge and Rundell, but obtained a similar one for the Prince of Wales and other members of the Royal Family. As Prince Regent and later as George IV, John Bridge found his patron both a good customer and keen collector. Having founded the Grand Service of State gilt plate, he continued to add to it up to his death—the last piece being the most amazing and fantastic of all. It was no less than an enormous wine-cooler measuring  $4\frac{1}{2}$  ft. across and weighing nearly 8,000 oz. The cost of this last extravagance was £8,500! It was completed in 1829/30, but I can find no record as to when actually it was delivered. As George IV died in June, 1830, it seems doubtful if he ever used it. It is possible that he never even saw it. However this may be, as soon as the Duke of Clarence had succeeded to the throne as William IV he very soon found occasion to use it—at his 65th birthday dinner celebrated on August 31st. It was also used at his coronation banquet on September 8th, 1831. At the birthday party the careful Bridge himself was smuggled into the dining-room and hidden behind his *magnum opus* from which position he could both guard his treasure and watch the proceedings. An interesting account of them occurs in the *Greville Memoirs*<sup>1</sup> under "Stoke, Aug. 31st, 1830."

"Sefton [W. P. Molyneux, second Earl of Sefton] :—gave me an account of the dinner at St. George's Hall on the King's birthday, which was magnificent—excellent and well served. Bridge came down with the plate, and was hid during the dinner behind the great wine-cooler,

which weighs 7,000 ounces, and he told Sefton afterwards that the plate in the room was worth £200,000. There is another service of gold plate, which was not used at all. The King has made it all over to the Crown. All this plate was ordered by the late King, and never used; his delight was ordering what the public had to pay for."

Unfortunately we are not told for what purpose the wine-cooler was used, and so must suppose that it fulfilled its correct function of keeping the bottles or jugs of wine cool. This is not as obvious as one would imagine, for on the next important occasion at which it was used this was not the case. This was at the evening reception following the christening of the future Edward VII at St. George's Chapel, Windsor, on January 25th, 1842. It is thus recorded by Georgiana Baroness Bloomfield,<sup>2</sup> youngest child of Baron Ravensworth and wife of the diplomatist the second Baron Bloomfield :

"The christening took place exactly at one o'clock, and it was a beautiful sight. The Sponsors were the King of Prussia, the Duke of Cambridge, and Prince Ferdinand of Saxe-Coburg; the Duchess of Kent. . . . There was music in the evening in the Waterloo Gallery; and an immense gold vessel, more like a bath than anything else, containing thirty dozen of wine, was filled with mulled claret, to the no small surprise of the Prussians."

So now we see the wine-cooler temporarily converted into a kind of punch-bowl. A ladle had been specially made for the occasion and bears an inscription to that effect. It is in the form of a large nautilus shell, and has an ivory handle enriched with silver-gilt mounts. Its total length is 3 ft.

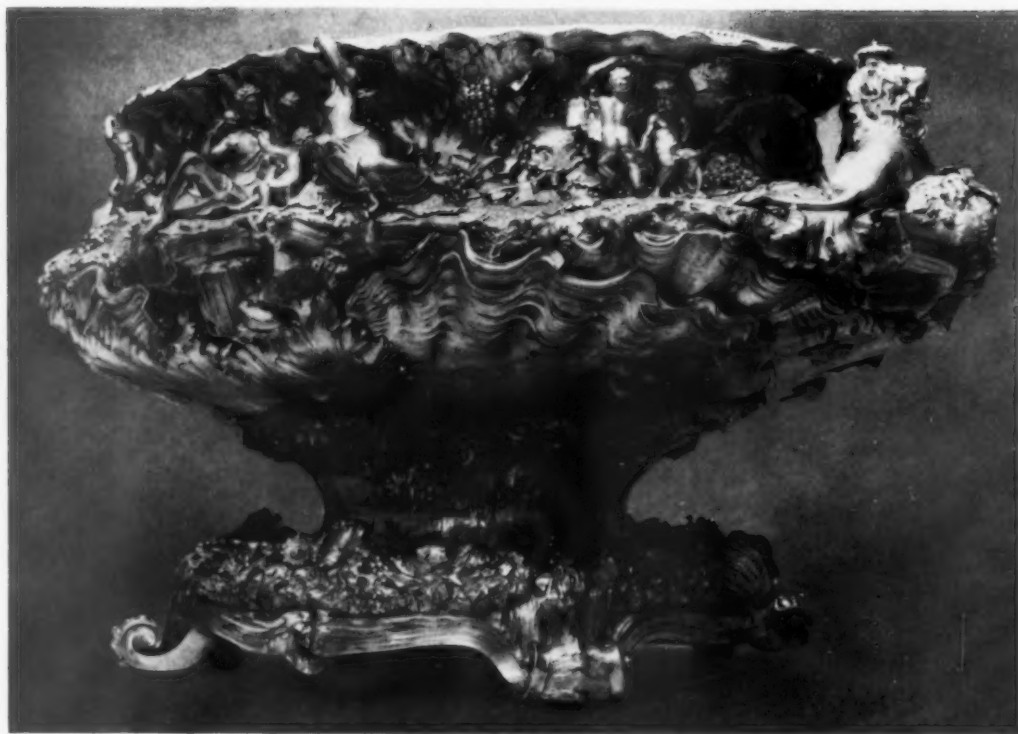


Fig. II. The other side of the Wine-cooler shown in Fig. I.

6 in. It is not well balanced, and clumsy in the hand. It was the work of Edward, John and William Barnard and has the date-letter for 1841. We must now consider the object under discussion as a work of art and attempt to give an adequate description of it. Owing to its highly rococo nature it is far from being to everybody's taste, and while *rocaille* may be acceptable in smaller objects it tends to be somewhat overwhelming in a wine-cooler of this enormous size. In fact, to such an extent has John Bridge heaped Pelion upon Ossa that it is difficult to be sure just what is represented. Thus when Alfred Jones described it in his *Gold and Silver of Windsor Castle* (p. 176) he says: "The edge of the bowl is chased in imitation of the waves of the sea, as is also the lower part, which is embellished with various shells." Thus he entirely ignores the fact—at least, so far as I see it—that the whole object is composed of giant clams (*Tridacna gigas*) open in a conventional manner in order to introduce bacchic figures and emblems appropriate to a wine-cooler. The sinuous formation of these great shells naturally suggests waves, a conceit fully in accord with the marine concept presented.

Bridge had doubtless seen the striking effect that could be obtained with clam shells in the large centre-piece made for his firm by Paul Storr in 1808. In this instance the shells are made to serve as baskets or fruit-dishes, one each side of a central column formed by a mermaid and triton. There is a prancing web-footed Pegasus at the outer extremity of each basket thus suggesting some fantastic sea chariot.<sup>3</sup> Storr also used the shell as a bon-bon dish (1810), and for a punch ladle (1814).

In 1826 John Bridge made for George IV a set of four tureens formed as large clams, each supported on the backs of three sea-horses rising from a triangular base cast and chased in the form of waves. Shells, tortoises and coral are grouped together to form the feet. It has been suggested that they may have been made to match the Nicholas Sprimont pieces from the service of Frederick, Prince of Wales. The influence of Sprimont is certainly obvious, as it also is in Storr's double salts of 1833, and the two sets of dessert dishes made in 1838.<sup>4</sup> Thus by 1829 Bridge was ready to

attempt another shell piece, but this time of a size and elaborate workmanship almost unprecedented. The only other wine-cooler of about the same weight—the Kandler creation of 1734, now in Russia—is twelve inches longer and seven inches higher.

The first description of Bridge's masterpiece was that given in the William IV inventory made by Rundell, Bridge and Co. (as it then was) in 1832. We can, therefore, regard it as approved, if not actually written, by Bridge himself. It is as follows:

#### "THE GRAND WINE COOLER

"The Body of this splendid Vase (which is of an oval shape) is formed of capacious Shells, embedded in a Rock, from which spring the stems of Vines, the fruitful branches of which encircle the Vase. On either side are detached Groupes of Bacchanals feasting, and at the ends the Royal Lion and Unicorn. Water gushing from the Rocks above partially conceals the Stem, and carries with it Sea-weed, Corals, &c., which, with various Shell Fish, &c. form and ornament the foot. *This unequalled piece of plate is four feet seven inches long, three feet six inches wide, and two feet seven inches high, and weighs nearly eight thousand ounces.*

A plain oval Lining to the above, with the Royal Arms engraved on the bottom."

Although this description is quite sufficient for an inventory, there are several points worth mentioning concerning its basic form and the methods employed to embellish so large a field in a satisfactory and pleasing manner. It may not at first appear obvious, but Bridge has adopted in his work the same method of displaying his figures as is seen in the Warwick Vase which dates from the II<sup>nd</sup> century A.D. I refer to the "shelf" on which the masks are arranged like a frieze and on which figures can disport themselves as on a narrow stage. In the case of the wine-cooler the shelf is made of coralline rock with outcrops of rugged boulders to serve as more solid platforms to support the groups of figures. Immediately below these outcrops large acanthus leaves have been introduced to continue the wavy effect of the



Fig. III. Silver Gilt Tureen. One of a set of four made for George IV. 1826.  
Mark of John Bridge. Ht. 15½ in.  
*Reproduced by the gracious permission of Her Majesty The Queen.*

laminated edges of the shells and so bridge the gulf where they approach one another but do not actually meet. The underside of both clams and acanthus leaves forms a kind of calyx which is studded with limpets in a natural haphazard manner. The central groups of figures each side are very similar, and usually described as Venus and Adonis, but in view of the wine goblet, the *thyrsus* tipped with a pine cone—the most familiar of all Bacchic emblems—the panthers and the background of vine leaves and clusters of grapes, I would rather see in the two main figures (repeated on each side in different attitudes) the young Dionysus (Bacchus) and his wife Ariadne. The overhanging upper edges of the shells form a kind of narrow roof to the figures on the “shelf” and also act as a suitable wavy rim to the bowl itself. The concave or reel-shaped stem is cleverly treated to represent dripping water with stalactites and limpets placed here and there, while odd pieces of coral, seaweed, and different kinds of shells litter the rocky base as if left there by a receding tide. The whole rests on four broad, rocky feet curling upwards to form lateral volutes. They conceal casters—a necessity in moving a piece of plate weighing nearly 8,000 ounces! There remains but to speak of the measurements of the wine-cooler. With the kind help of Sir Owen Morshead, K.C.B., I was able to inspect it in detail when it was being overhauled

and cleaned at Windsor Castle prior to its removal for the Kensington exhibition. It was in two pieces, the bowl being unscrewed from the stem and base, while several figures had been removed from the body to which they are fixed by screw and bolt. We made very careful measurements with the following results:

Length, 4 ft. 6 in. Inside length, 2 ft. 9½ in. Width, 3 ft. 6 in. Inside width, 1 ft. 11½ in. Total height, 2 ft. 11 in. Height of bowl, 1 ft. 9 in. Height of stem and base 1 ft. 2 in.

Those who visited the exhibition of Royal Plate at the Victoria and Albert Museum in 1954 will have inspected this great piece of plate at close quarters, and will have formed their own opinion of it as a work of art. But whatever be their dictum, all will agree that it is an outstanding example of the goldsmith's art.

<sup>1</sup> Edited by Lytton Strachey and Roger Fulford, Vol. II, 1938, pp. 41, 42. See also the entry for September 3rd, 1831, p. 190, which reports William IV's suggestion of dividing the seal of Geo. IV between the late and present Chancellors (Lords Brougham and Lyndhurst): “You will send for Bridge, my Silversmith, and desire him to convert the two halves each into a salver, with my arms on one side and yours on the other. . . .”

<sup>2</sup> *Reminiscence of Court and Diplomatic Life*, Vol. I, 1883, pp. 36-7.

<sup>3</sup> This centrepiece was in the Earl of Abercorn's collection, and is now at the Cleveland Museum of Art. See Penzer, *Paul Storr*, Pl. XXVI.

<sup>4</sup> See Penzer, *op. cit.*, Pls. LXXIV and LXXIX.



# POETRY IN GLASS

## The Art of Emile Gallé, 1846-1905

By GABRIELLA GROS

*The specimens illustrated, except Fig. IV., are in the Collection of the Author.*

Fig. I. A silver-mounted ewer, showing Gallé's skill as a silversmith. Silver-gilt (French hallmark) on ruby and yellow tinted glass, decorated with engraved and enamelled wild flowers and grasses. Signed "Gallé Nancy—G.G."

Fig. II. A heavily carved, boat-shaped bowl. Dark-red hawthorn branches on lime-green tinted ground show a distinctive Chinese influence. Signed "Gallé."



CONCEIVED and created in the later 1860's, at its most popular and flourishing in the 1920's, long after the death of its inspired creator, the work of Emile Gallé again made a brief appearance in the world of art at last year's sale of the Farouk Collection in Cairo. However, such little interest, so faint an impression was caused by this unique form of glass-craft that the collection fetched only a percentage of its expected value and most of the pieces were bought for American collectors.

"Another interesting section of the sale," reads the catalogue, "is the large collection of vases and lamps by the celebrated French artist, Emile Gallé of Nancy. The techniques employed included cutting, etching and engraving, and the glass itself is often formed of different coloured layers."

A sad little epitaph for such a great and inspired personality as Emile Gallé who, with hands of genius endowed by providence, created a new art which must stand unique in the history of glass.

The late XIXth and the early XXth centuries have given us some of the greatest composers and men of letters. Edwardian trinkets and Victorian jewellery and prints hold for us an endearing and peculiar charm, and yet no other eras in history produced such abundance of distortions. Whether it be in architecture or furniture, tableware or decorative pottery, we find a *mélange* of styles thrown together without apparent rhyme or reason—without beauty—from the noble Gothic to the graceful Regency. *Style de Jeunesse*, *Jugendstil*, they called it in France and Germany, though we can find nothing youthful in these elaborate, debauched styles—as useless and unpractical as were the bustles and tight waists of our great-grandmothers who lived amongst them.

This was the time when the Frenchman Emile Gallé,

the inspired artisan, philosopher and artist created his glass, which he formed into vases, bowls, lamps of singular beauty both in design and material, of a conception so unique that they will survive all times and have inspired artisans of all countries.

At first glance there seemed nothing unusual about Gallé's choice of *metier*. Indeed, circumstances could not have been happier; he was born into the trade.

The father, Charles Gallé, came from a good, middle-class French family from Clermont sur Oise and was, by profession, a designer of glass and china; tableware, mainly. He married a Mlle Reinemer, daughter of a *miroitier*, a mirror manufacturer, a most happy union which resulted in the birth of the son, Emile, on May 4th, 1846.

A sensitive and aesthetic boy, a passionate nature lover already as a child, Emile studied philosophy, botany and, especially, plant drawing. Soon he was drawn into the family's activities, he began to design pottery and glass for his father's factory (Saint Clément), and in 1862 he went to Weimar, Germany, where he continued his philosophy studies. On his father's advice, Gallé then went to the glass-works in Meissenthal in the Sarre valley for training in the art of glass and pottery making; and returning to France in 1870 he was an experienced artisan with the look of a poet and the soul of a philosopher. In his father's factory he worked with another gifted designer, Victor Prouvé, and it was with Prouvé that Gallé shared his ideas and ambitions. Soon, however, Gallé again left his father's factory, this time not to philosophise in Germany but to fight there for his country. Imbued with nationalism and patriotism, this young Frenchman, who would dedicate his whole being to a cause, went as a volunteer to the Franco-German war from which he returned unscathed. In 1872 he spent a short while in London, admired the South Kensington (Victoria



and Albert) Museum and the Botanical Gardens, contributed to a small exhibition, returned to France and settled in Nancy. There, in 1874, he founded his glassworks, joined by his father, whom he had persuaded to transfer the factory from St. Clement to Nancy, and it was now that the genius of Emile Gallé began to unfold.

This young man, who had recently experienced all the ugliness of war, and whose tormented soul thirsted for a beauty which he could not find in the French home of the 1870's, cried out, as had the philosopher Spinoza and the writer Rousseau—"Back to Nature!", for in nature Gallé found the purest form of art and it is nature in her most unadulterated forms which Gallé achieves to express in his works. Animal, plant life and flowers especially were his great loves, and these vegetable and animal forms Gallé applied to all he created. Furniture, pottery, and precious metals Gallé used for his experiments and worked these into shapes of artistic grace. It was not, however, until Gallé visited the Louvre and discovered the glass made by the Venetians and, more particularly, the Orientals, the Chinese and Japanese, that he developed the passionate

success with his *clair de lune*—moonlight glass. This he achieved by introducing cobalt oxide into the pot metal, which indeed lends a moonlight effect to his glass. A small and perfect example of this moonlight glass can be seen at the Victoria and Albert Museum—a perfume bottle and stopper, engraved and appliqué with flowers of various hues.

Still, this success did not satisfy Gallé and once again he locked himself into his laboratories to begin afresh with his experiments. But glass, as glass, was not enough—Gallé searched for something nearer to his ideal, something which was more worthy of expressing the delicacy of a flower and the beauty of its butterfly colours in the sun, or the sadness of its withering in a winter frost. Again the artist studied nature and in his desire to create the iridescence and translucence of the sunlight on a flower petal, Gallé studied the hues of seashells and mother of pearl, and he noted the many-coloured superimposed layers which gave the shell its iridescence.



Fig. III. An early Gallé vase, partner to one shown in L. Rosenthal's book, *La Verrerie Française Depuis 50 ans*. Paris, (1927). Dark green Eucalyptus leaves, buds and blossoms on white, frosted ground. Signed "Gallé."



Fig. IV. A fine example of Gallé's typical cameo glass. Brownish-yellow oak leaves and acorns on sea-green, semi-opaque glass. Signed "Gallé." By courtesy of the Victoria and Albert Museum.

desire to interpret the beauties of flower and plant life in a medium which, he knew, had infinite possibilities—the medium of glass.

From that moment, Emile Gallé dedicated his life to only the one task: to invent a type of glass, a pot metal, which could be made opaque or transparent, translucent or opalescent, a glass which would accept all the colours of the rainbow, a glass without flaws, a glass which he could use to interpret all the beauty of the living and dying flower, a glass which would symbolise the perfect beauty of nature.

It was the dream of a genius—and to this dream Gallé dedicated his whole life. That this passionate idea did not remain a dream was due to a life full of unceasing work and to Gallé's artistic skill.

For months, the artist shut himself into his laboratory—he made himself a chemist, he experimented with precious stones, precious metals; he introduced new substances into the pot metal, he crushed precious stones in order to give the glass a new colour effect and he experimented and invented enamels of all kinds.

At the 1878 Paris exhibition Gallé scored his first great

Thus it occurred that the French artist Emile Gallé conceived the idea of making Cameo Glass by means of successive flashings or layers of glass of different hues (*verre doublé*), which he then cut away in relief, so that, cameo-like, the original design was raised from its contrasting background, a background which was mainly milky opaque, or semi-opaque, frosted or matted. Thus Gallé could shade his glass in deep or light hues, depending on the number and the depths of cutting or engraving of the varicoloured flashings.

Now, at last, Gallé found his real medium, and he devoted himself to translating the language of flowers into glass. He would find beauty in a common weed, and he would trace its delicate charm, like a spider's web, on a vase or a bowl. Here, again, Gallé the artist devoted himself scrupulously to the study of nature. Not once do we find a distorted or dissatisfying shape among his work. All is beautiful, perfect, almost classical in shape. We find vases reminding us of the antique Chinese art—vases with small, bulbous bases



Fig. V. Late modern vase decorated with a typical Gallé landscape. Lake scene and trees in brown on frosted, yellow tinted ground. Signed "Gallé."



Fig. VI. One of the rare Gallé enamels. A liqueur flask in pale green, lightly frosted bottle glass, covered with anemones of violet and purple shaded translucent enamels, with leaves of gold and green. Signed "Gallé, Déposé—G.G."

and long, delicate necks, or again forms which remind us of the Venetians—always, however, Gallé symbolises nature—the full cycle of nature—spring, summer, autumn, winter; the living, withering and dying of a plant or flower—all this Gallé has translated for us in his art, in the unique glass which he invented; it is the whole philosophy of his life, which the artist encloses in a vase. Gallé was an enthusiastic admirer of Victor Hugo and often he decorated his vases or cups with a few verses by his beloved poet. At other times he engraves a few lines by Alfred de Musset to emphasise perhaps the philosophy of the silent glass.

With the advent of electricity, Gallé began to make lamps; mostly mushroom-shapes, they repeated the motif of the stand on the shade. Always, we have nature motifs, mainly flowers, plants, sometimes animals, butterflies, dragonflies, often—especially in Gallé's later works—landscapes.

Gallé, who invented his own glass, also invented the tools to work it—but in his design he remained true to nature, as far as his artist's and poet's soul would allow. His colours are never over-emphasised or flamboyant, his shapes always elegant and classic—never distorted—always pleasing to the eye. Gallé only sought perfection—often he destroyed that which could not satisfy his artistic desire. But when the piece was completed and the artist content with his creation, Gallé, like all great masters, gave the finishing touch by signing his work.

All Gallé pieces, the early as well as the modern ones, bear the name of their inventor. The signatures vary,

according to the date of their manufacture. The later pieces, such as those produced during the 1920's and 1930's, are signed with the name Gallé only, written in a neat, somewhat stylised form. The early pieces, particularly when made at the Gallé factory during the artist's lifetime, almost always mention in their signatures the place of manufacture, Nancy, and we find a variety of inscriptions such as: "Cristallerie de Gallé, Nancy"; "Gallé Déposé, Nancy"; or merely "Gallé, Nancy." Here, the word "Gallé" is more boldly engraved, the signature as a whole is larger, the lettering more expressive, more individual, the commencing letter "G" ending in a long, wavering tail. Here we have indeed a facsimile of Gallé's own signature, and for this reason it is often difficult to ascertain whether a piece of Gallé's own design has been executed by the artist himself or by one of his gifted workers in the factory at Nancy. However, there are distinguishing features such as the engraving of poetic verse or the addition to the signature of a number and of the initials "G. G.," standing for "Gallé Gravé," which safely allow us to attribute the work to Gallé's own hands.

A further guiding factor, particularly for the more expert collector, is provided by the fact that Gallé himself condemned acid etching, preferring the use of emery wheel and his own specially invented tools; and though the factory

Continued on page 146

Gallé Nancy  
G.G.

Fig. VII. Signature on the glass of the silver-gilt ewer.

Gallé

Fig. VIII. Signature on cameo glass with oak leaves.

Gallé  
Déposé  
G.G.

Fig. IX. Signature on base of enamelled flask.

# ACCESSORIES OF GOOD LIVING

By JONATHAN LEE

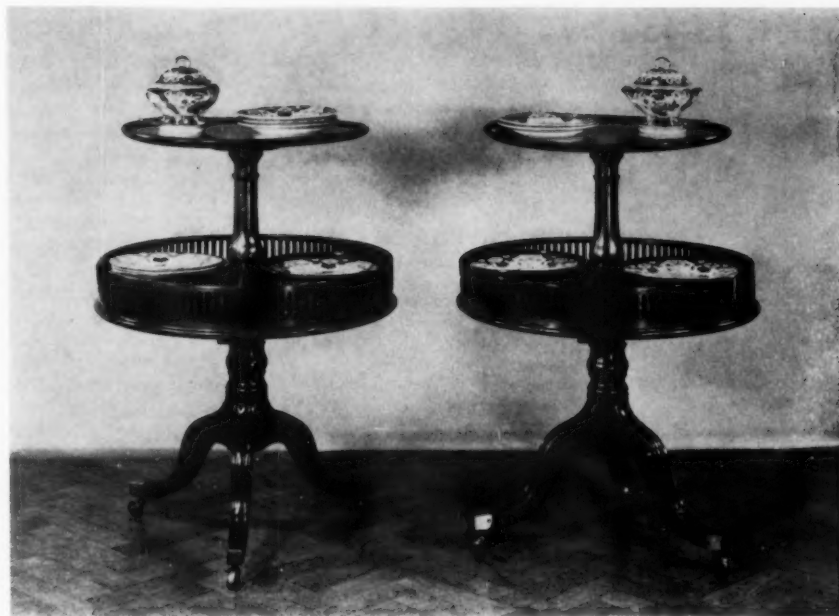


Fig. I. A pair of graceful, two tier, mahogany dumb waiters, with pierced fretted galleries and plate containers on the lower tier. Circa 1760. M. Harris.

THE dumb waiter, as its name implies and as Sheraton explained in his *Cabinet Dictionary* of 1803, was "a useful piece of furniture, to serve in some respects the place of a waiter." He might have added that another of its advantages was that it was also deaf, for there are several references in XVIIIth-century diaries to the constraint on conversation imposed by waiters at parties, who made a profitable sideline out of blackmail.

After the end of the XVIIIth century, dumb waiters rapidly deteriorated in design and those illustrated by

Sheraton in the 1803 *Cabinet Dictionary* are fussily elaborate objects. One of them is fitted with cutlery drawers, decanter holders, plate trays, etc.

The first mention of a dumb waiter seems to be that which Ralph Edwards notes in the *Dictionary of English Furniture*: "The first Lord Bristol in 1727 bought one from Robert Leigh. . . ." Leigh appears in Sir Ambrose Heal's *London Furniture Makers*, as a cabinet maker of Bedford Street, Covent Garden, in 1726. The next reference, "dumb waiters on casters," occurs in the sale of stock of James Faucon in February, 1731. In 1750, Benjamin Goodison supplied two for Kensington Palace, and in 1762 William Vile supplied another for the Queen's House (Old Buckingham House) in St. James's Park.

Contemporary accounts show that these dumb waiters served several purposes. They acted as refreshment stands at receptions, were placed at the corners of dining-tables as



Fig. II. A rare, late XVIIIth-century dumb waiter, with the unusual feature of a wine cooler or cellaret in the base. Phillips and Rixson.



Fig. III. Early Regency supper Canterbury or plate and cutlery stand, with lower tray of dumb waiter type. Arthur S. Vernay, New York.





Fig. IV. Irish stand of carved mahogany, circa 1740, said to have been made for bread and cheese. Whether true or not, these stands seem to have been used earlier in Ireland than in England. *Bosell & Ward.*

mobile serveries, in order to dispense with servants remaining in the room during meals; they were also used for holding food and drink for discreet supper parties *à deux*. Thomas Rowlandson, in his drawing "A Good Meal," shows a bloated diner at table, a joint on the table in front of him, a foaming goblet in his left hand; a dumb waiter, at his right elbow, supports dessert decanters, a jug and glasses. On the floor a dog and cat wait expectantly and nearby is a wine cooler containing port, madeira, claret, etc. A buxom serving wench is carrying a large pudding to the table.

XVIIIth-century dumb waiters were constructed as a series of trays encircling a pillar on a tripod base. The stems were built up of shouldered sections, fitted together, on which were mounted two, more often three, and occasionally four circular trays. The trays, which were usually graduated in size, with the smallest at the top, were fitted tightly enough not to wobble, but sufficiently loosely to allow each to revolve separately. The stem did not pass through the top tray, but ended in a strengthening collar fitted under it, to allow sufficient thickness for fixing the spindle. Dumb waiters which now show the end grain of the spindle through the top tray have lost a tier.

The simplest dumb waiters were made by turners, the most elaborate by cabinet makers, but usually they are of first quality mahogany and with the trays unjointed. In fact, only costly and fine quality straight-grained mahogany could be used for unjointed trays, which often measure 2 ft. in width and are only supported in the centre. Only the lower grade specimens were jointed, apart from those in which the shelves were made to flap downwards on each side of the pillar. Except for those with the hinged flaps, nearly all other Georgian specimens have some form of rim. Usually it is formed of the solid mahogany, with the surface of the tray "turned" into a shallow depression. Some good specimens have the edge of the rim carved, but the majority are simply moulded or reeded. Some very fine specimens have fretted or turned spindle galleries, and late XVIIth- or early XIXth-century examples were sometimes made with pierced brass galleries.

A pair of fine quality mahogany dumb waiters of the

1760 period (Fig. I) have their top tiers with plain rims and the lower trays with fretted borders, enclosing similarly bordered inner containers for plates, with compartments between for glasses and cutlery. A few dumb waiters have deep oval sinkings in the bottom tray; these probably originally had metal liners and served as ice buckets for wine.

The very rare and unusual late XVIIIth-century example, (Fig. II) goes a step further by including a zinc-lined, octagonal cellaret or wine cooler at the base. The two upper trays of this handsomely fluted and carved piece, which was formerly in the Behrens collection and is illustrated in the *Dictionary of English Furniture*, have pierced galleries of brass and the lion paws are also of the same metal.

Closely allied in purpose to dumb waiters are supper Canterburys, or plate and cutlery stands, which are usually considered to be a late XVIIIth-century introduction, which remained in fashion during the Regency period. Their purpose, as with dumb waiters, was to obviate service at table. Sheraton says they were "... made to stand by a table at supper, with a circular end, and three partitions cross-wise to hold knives, forks and plates, at that end which is made circular on purpose." Some of these stands were mounted on central pillars, others had four legs. A good quality, early Regency, mahogany supper Canterbury, on pillar, with the unusual feature of two circular ends and a lower tray of dumb waiter type, is shown in Fig. III.

Not all these plate stands have spindle galleries; some have solid rail sides and others have solid sides to the cutlery compartment and spindles forming the plate gallery. One which has this second arrangement is the attractive Irish stand (Fig. IV) with the typically Irish feature of a leaf-decorated hock to the leg, which rather curiously, in the circumstances, terminates in a boldly carved ball-and-claw foot. It must have been made round about 1740, when stands of this type do not appear to have been known in England. There is a persistent tradition in Ireland that these stands were originally used there as serving tables for bread and cheese at hunt parties, the cut bread being placed in the solid boarded compartment and the cheese in the open spindled section, with the gap in the spindled gallery used for cutting the cheese with a wood-handled wire. If this story be true, it would appear that the Irish bread and cheese stand was the direct ancestor of the English supper Canterbury.

Another table adjunct which may have Irish ancestry is the oblong wine waiter. A number of them seem to have been made in Ireland in the mid-XVIIIth century as portable divided trays which, seated in the rebated rim of a specially designed low stool on cabriole legs, might terminate in lion-paw or ball-and-claw feet, fitted with castors for wheeling alongside the table. The trays with gracefully

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Fig. V. Mahogany wine waiter, circa 1760. Waiters or carriers of this type, without the base moulding and bracket feet, were often made to fit into stool-stands. *Hotspur.*



# BLACK GLAZED POTTERY of the XVIIIth CENTURY

By

SIR EDWARD BENTHALL



Fig. I. "Products of the better factories, in an age when British taste was at its best, never fail to attract attention when grouped against a light background."

BLACK glazed pottery of the period 1750-1790 is not amongst the most highly sought after kind of collectors' piece. It is generally regarded as of fourth- or fifth-class interest and in a collection of early Staffordshire pottery it is not usual to find more than a few sample pieces to demonstrate the fact that this class of work was also made by the potters of salt glaze, agate, tortoiseshell and other early ware. There is generally little appreciation of its peculiar charm and not much attention has been given to the examination of its provenance. In the less informed sections of the ceramics trade anything with a shiny black glaze is generally referred to as "Jackfield" ware and in some of the major collections all black glazed ware is rather heterogeneously grouped together.

Decoratively a single piece is apt to be lost in a collection of more flamboyant pottery, but grouped together on a white tablecloth or against a light background, a collection has a distinction of its own which never fails to attract the attention of anyone interested in beautiful things. The product of the better factories, working in an age when British taste was at its best, has all the same qualities of potting and form as the more popular and higher priced ware, and a simplicity of form uncomplicated by any tendency to cleverness. Being made for use it gives a satisfaction which is not inherent in *objects d'art* created as often as not as pieces of virtuosity (Fig. I).

The glossy, almost vitreous glaze, catches up and reflects the light in a manner enjoyed by no other pottery and its makers showed their natural taste by frequent use of gold leaf to set off its sombre body just as a modern *couturier* appreciates the merits of black and gold for a well-shaped

figure. The use of colour, common in Jackfield jugs and in use on other articles, is not so successful. In both cases the decoration is difficult to find in good condition as, being only an oil glaze sized on and very lightly stoved, it has been subject to the wear of two centuries of use and cleaning. Imperfect as this mode of gilding may have been, it had the quality of mellowness lacking in the harder burnished metal employed from the end of the XVIIIth century upon china and on the black glazed milk jugs, in the form of cows, made in the ensuing century.

Modern text-books have for the last 50 years recognised that much of this pottery is of Whieldon or other Staffordshire origin, although the authorities recognise the difficulty of assigning any particular piece to any particular factory. As the product was made for general utility purposes, pieces were not marked with any potters' mark but, on the other hand, it was a very favourite practice to decorate special pieces with the names or initials of persons for whom they were made as presentation pieces to celebrate a wedding or maybe a birthday, and such pieces were occasionally dated. Such inscriptions together with the shapes of the teapots, coffee pots, etc., may give a clue to their provenance as well as the date of their manufacture, especially when the different bodies, glazes and decorations are compared. All of which adds interest to a collection.

The only certain method of proving the origin of a particular type of ware is the discovery of sherds on the old pottery sites, and in this respect the discoveries over the last 50 years on the site of Whieldon's factory at Fenton Low have been particularly informative. Mr. A. T. Morley Hewitt's article in *Apollo Annual* of 1951 and the collections of sherds



Fig. II. WHIELDON OR STAFFORDSHIRE WARE.

in Mr. Tom Lythe's care at Wedgwood's factory, and those with Mr. Bemrose at Hanley, contain pretty complete evidence of the variety of Whieldon's manufactures at these works. They not only show that black glazed ware formed a major product of Whieldon's factory during the years 1740-1780, but also enable us to say with some accuracy whether a piece might have been made there or not. The evidence can hardly take us further and enable us to say with confidence that it certainly was made by Whieldon because he had many imitators. Old writers record the manufacture of this black ware at Hanley (by Elijah Mayer), Leeds, Rockingham, Benthall and, of course, Jackfield, and it is probable that in one form or another it was imitated by other Staffordshire potters and possibly also in the earliest days at Caughley. The collection of Elijah Mayer's work in the Liverpool Museum is not yet open to the public after the disarrangement of the war; no sherds have come from Leeds, Rockingham or Staffordshire potteries other than Fenton Low, and Jackfield has been for a century buried under a new factory, dumps of waste and railway lines, so that it is never likely to yield any evidence. Caughley was initially in the ownership of Ralph Browne on whose land Jackfield and Benthall also stood, but the evidence of wasters of black pottery is extremely slight. At Benthall there is sufficient evidence to confirm the earlier records of manufacture, but no piece of the same body as the sherds found there has yet come to the writer's notice.

Whieldon ware has a red-brown body, darker where exposed to use and varying in depth, probably according to the degree of firing. The glaze is a fine, deep black with none of the red body showing through the glaze as is common

in the products of some other potteries' glazes to the extent that in a good light the black glaze appears brownish. The shapes of the teapots, coffee pots, milk jugs, bowls and caddies are frequently based on the fashionable silverware patterns and of the saltglaze, tortoiseshell and agate ware which then made up the rest of the output. The potting is always good, fine and with sharp edges to the milk jug spouts. The decoration was generally the usual vine leaves with grapes and winding stems sprigged on and luted. Handles were often of the crabstock type and the lids were often surmounted by a bird with wings spread, though crabstock and knob types were found among the wasters. In coffee pots and milk jugs Mr. Morley Hewitt records that a certain pinched finial (Fig. II) is almost peculiar to Whieldon and can be used to identify his work, but this certainly seems to occur also in ware which can doubtfully be attributed to Whieldon. It is curious that no tea bowls or cups, except toy cups, were found among the wasters at Fenton Low, though piggins and pails were included in the orders. Cups and saucers are difficult to find on the market, though teapots, bowls, caddies and milk or cream jugs are fairly numerous. It may be the fact that cups and saucers, being more fragile, suffered more in use. There were no plates to match the tea ware as it was not the fashion to eat when drinking "tay." Sometimes the vining was picked out with leaf gold fixed with size and only lightly stoved, but often the ware shows no trace of such gilding. Where there has been gilding, some trace of the gilding or of the size generally can be found even in the most worn pieces. It is not surprising that the waste tips reveal no gilded sherds, as only imperfect pieces would be thrown away and



Fig. III. A CONTRAST IN POTTING.

## BLACK GLAZED POTTERY OF THE XVIIIITH CENTURY

Fig. IV. JACKFIELD WARE.



the gilding was in any case probably done elsewhere. Similarly there are no fragments showing on-glaze enamel. It is, therefore, fairly safe to assume that the well-potted pieces shown in Fig. II were made by Whieldon at Fenton Low or by one of the more expert of his competitors.

Fig. III, however, illustrates a teapot for comparison with a Whieldon teapot which it is hard to believe can be the work of Whieldon's factory. It is badly potted particularly as regards the spout, the bird and the feet, and badly glazed. The collection from which it came described it as Jackfield, but it is probably the work of an inferior Staffordshire pottery.

Broadly speaking, indeed, it is probable that all ware with sprigged decoration came from Staffordshire and that the best of it was Whieldon's work.

Equally, anything in the nature of a black decanter, especially if ornamented with roses, buds, etc., in glaze colour and/or gold leaf, can be ascribed to Jackfield. While graceful in shape and well potted, the glaze is not so black as that of Whieldon or other Staffordshire potters. It is often a fairly good black at the base of the piece where the glaze is thickest, but shows the red base through in the upper parts, while some pieces are, in a good light, a deep red-brown. Painted decanter labels, scrolls, the initials and names of the donees for whom the pieces were specially made, and not infrequently Jacobite inscriptions such as those on the two pieces bought by the Welsh National Museum at Sotheby's sale on November 14th, 1950, and on Nos. 1104 and 1105 of the Glaisher collection, are common. Shropshire was a stronghold of the Jacobite movement. The glaze on these latter pieces tends to be of a rich black, possibly only because

more care was exercised in glazing for such special orders. Such black decanters or jugs are recorded by old writers as having been a distinctive product of Jackfield and a fair number of examples still exist in various degrees of preservation in the neighbourhood. In the collections of Mr. Patrick Thursfield, a descendant of the XVIIIth-century managers, are a tea caddy, a mug and a milk jug of the same body and glaze, but undecorated, which have been handed down as family heirlooms. The inscribed black decanters, or mugs as they were also called, made for special orders, were not every-day products of the factory, which probably consisted largely of utility ware, known as Thursfield ware, much of which was no doubt sold in local and home markets. But a large export also went down the Severn by trow and was shipped from Bristol to America. Morris Thursfield, indeed, died in Philadelphia of yellow fever in 1783 whither he had gone with a cargo of earthenware. Dated pieces show that it was being made two decades before this date. There is only very late evidence (Chaffers in 1870) that any sprigged ware was made at Jackfield, but it can be assumed with some confidence that any specimens of black ware with a rather brownish glaze decorated on-glaze with enamel roses, birds, flowers and inscriptions, often rather crudely executed, hail from the Jackfield district (Fig. IV).

The Haybrook pottery in Posenhall parish on the opposite side of Broseley to Jackfield was started by John Thursfield in 1743, when it apparently made red ware. In 1772, Thursfield's son started a pottery on the opposite side of the road in the parish of Benthall where he made black ware not so highly glazed or highly decorated as that at Jackfield. The body of small sherds found on the site is of whitish clay—not



Fig. V. FINE POTTERY OF UNKNOWN PROVENANCE.





Fig. VI. MISCELLANEOUS WARE.

the red clay of Jackfield ware, although the seams of clay in ordinary use both then and now burnt to much the same red as the Jackfield bodies. Beyond the fact that blackware was made at Benthall there is as yet no evidence of the exact ware made, but it may be presumed to have been of inferior Jackfield type. The Haybrook pottery was, and is still, known as the Mughouse or Muggus from the number of mugs and tots formerly made there, some of it for the use of the trowmen operating the barges on the Severn. It was through speculation on the products of this factory that the writer's interest commenced, but so far research has proved inconclusive.

The specimens shown in Fig. V are different again both in potting, shape, decoration and general feeling. Finely potted, they might well have been the product of Whieldon's factory, but they are decorated with on-glaze *chinoiserie* in gilt, very well executed, and in the case of the small teapot, with enamel colouring. The decoration is by a better hand than that of 716 in the Glaisher Collection. They give the feeling that they are neither of Whieldon nor

Jackfield make or decoration, but some reader may be able to identify their provenance. The glaze is not of the deep black of the Whieldon ware and is rather unevenly applied.

There remains a variety of other black glazed ware (Fig. VI). One of those depicted is of the same shape as Item O.1 of Hobson's Catalogue of the British Museum Collection, 1903 (illustrated in Figure 81), but without the inferior enamel decoration of the latter, which appears to have been painted by the same hand as No. 1109 in the Glaisher Collection. Another is a beautifully potted and shaped jug of good proportions and dark brown in tinge. The remaining pieces illustrated are common ware of uncertain origin and date which might perhaps have been made at any factory other than Whieldon's.

It is not too rash to repeat that the decorative value of black glazed pottery has hitherto been greatly underestimated, and if these notes incite anyone to delve about on pottery sites, the writer will be well rewarded, and knowledge in this field may be advanced.

#### ACCESSORIES OF GOOD LIVING—Continued from page 138.

curved rims and divisions were sometimes divided into compartments for upright decanters or bottles, whilst others were made to take bottles horizontally, or at an angle. In the course of time, the trays have often become separated from the stools and the latter have sometimes had loose seats fitted and have found a new use. The mid-XVIIIth-century wine carrier (Fig. V), though closely resembling a carrier made to fit in a stand, is not the upper part of one, but is a complete entity, as can be seen by its original base moulding and shaped bracket feet.

The XVIIIth-century mahogany wine-pourer, central at the bottom of Fig. VI, is an unusual piece of furniture. The boldness of the vine relief carving and of the Bacchante mask under the spout, as well as the extravagant use of the mahogany in the cannon-like cradle and in the scroll block below it, suggest Irish origin. The "cradle" is hinged to the scroll at the upper end and is fitted with a brass ratchet, which allows the bottle to remain tilted at any angle to which it is raised by means of the scroll handle.

The late XVIIIth-century mahogany bottle crane, on the left of the picture, is a most effective bottle opener, the design of which could well be revived. The coaster on the right contains a bottle which has been provided with a cork which combines in its structure a boxwood "tot" measure.



Fig. VI. Some of the smaller adjuncts to drinking. The Pinto Collection.

On the shelf, from left to right, are a bottle-corking device, a cork presser and two old corkscrews.



# THE WARBURTON FAMILY OF COBRIDGE

BY REGINALD G. HAGGAR

THE cream-coloured earthenware figures in the possession of Major G. E. Stringer are important examples of a little-known Staffordshire manufactory which must be added to the extensive lists of English figure-makers given in my book *English Country Pottery*. The male figure is impressed at the back P & F WARBURTON in two lines.

The numerous Warburton families in North Staffordshire included many potters. There were Warburtons working at Fenton Low in Whieldon's time, as was recorded in *APOLLO*, May, 1953. Cobridge, however, was the scene of most of their labours. Joseph Warburton (1694-1752) was potting at Hot Lane at the beginning of the XVIIIth century, and was one of the six most important manufacturers of his day. He was succeeded by his son John (1720-1761) who married Ann Daniel (1713-1798). The latter became celebrated in ceramic history as the "Widow Warburton" who decorated pottery for Josiah Wedgwood. The Daniels and Warburtons of Hot Lane were pioneers in the field of on-glaze enamelling. Simeon Shaw ascribed the last improvements in cream colour, prior to those of Wedgwood himself, to Mrs. Warburton of Hot Lane, and John Baddeley of Shelton.

After the death of her husband, Mrs. Warburton's business was carried on for her by her son Thomas (died 1789) under the style Ann Warburton and Son. Other sons were also at work in Cobridge—Jacob Warburton (1741-1826), who became one of the principal partners in the New Hall concern, and who, for a short time, in the 1770's, was probably in partnership with his brother-in-law, Joseph Stone (died 1777), and trading as Warburton & Stone.

In the first two decades of the XIXth century other Warburtons were potting at Cobridge; Joseph (died 1827) a manufacturer of common earthenware; James, who made chimney pipes, garden pots, saggars and quarries; and John, who perhaps carried on Peter's business after his death. His own business is recorded from 1804 until 1818.

It is with the sons of Jacob Warburton, Peter and Francis, that we are concerned. Major Stringer, in his monograph, *New Hall Porcelain*, has suggested that the untimely death of Peter Warburton robbed the pottery industry of a promising and progressive potter; and, from the little that can be discovered about him, this view would appear to be correct.

Peter Warburton, eldest son of Jacob Warburton, by his first wife, Mary, daughter of Benjamin Stone of Cobridge, was born in 1773, and, as with all the male offspring of this well-known Catholic family, was educated abroad at Douay. When he came of age he was set up as a master-potter in Cobridge, perhaps succeeding to his father's business; there he made cream-coloured earthenware. For a time he was joined by his younger brother, Francis, but the latter had the itch to go abroad and carve out his own fortunes, and on April 3rd, 1802, the *Staffordshire Advertiser* contained the following announcement:

*Burslem, 30th March, 1802*

The Partnership lately subsisting between Peter Warburton and Francis Warburton, Potters, at their Manufac-

tory, Cobridge, in the parish of Burslem, and in the county of Stafford, stands dissolved by mutual consent, from the 29th day of March instant;—and all debts due and owing to and from the said Copartnership will be received and paid by the said Peter Warburton, by whom the business will in future be carried on.—Witness their hands

PETER WARBURTON  
FRANCIS WARBURTON

Signed in the presence of  
T. JACKSON

Francis Warburton, in fact, went to France soon afterwards, where he started a manufactory for cream-coloured earthenware at La-Charité-Sur-Loire.

Meanwhile the factory at Bleak Hill, Cobridge, was continued by Peter Warburton who, sometime before 1810, became a partner in the New Hall Joint stock company. In

1810 he took out a patent for decorating pottery and glass by transfer-printing with precious metals. Examples of wares so decorated are sometimes found with the name "Warburton's Patent" underneath. Peter Warburton died on 23rd January, 1813.

Peter Warburton had married Mary, daughter of Francis Emery. William Scarratt, in some jottings of local reminiscence (*Old Times in the Potteries*, 1906), states that Francis Emery was decorating manager at New Hall. This may well be true, for a Francis Emery is listed as a subscriber to Simeon Shaw's wordy *Chemistry of Pottery* which was published in 1837, only two years after the closure of the New Hall concern. Peter Warburton's widow survived him twenty-four years: she died, November 6th, 1837, aged sixty-two.

The two "Harvesters" which belong to Major Stringer are admirable examples of early XIXth-century Staffordshire figure modelling, in the style developed and popularised by the Ralph Woods earlier. They are solid figures which have been bored at the bases for mounting as centre pieces to cruet, cake stands or similar tiered articles such as were made by the more important cream-colour manufacturers in Staffordshire and Yorkshire. Bernard Rackham and Herbert Read, in *English Pottery* (1924, Fig. 193) illustrate a pierced cruet-stand surmounted by precisely the same male figure. This piece is in the Leeds City Art Gallery, and is ascribed to the Leeds factory, c. 1800.

The male figure, holding a bunch of grapes over the goblet, was a popular one. In the author's possession is a similar figure, rather more rustic in modelling, but obviously copied from the same source, and possibly a little earlier in date. This is mounted upon a square plinth impressed upon the front surface AUTUMN. It is decorated in so-called "Pratt" colourings—yellow, orange, drab brown and sad green. The maker was possibly Ralph Wood II (1748-1795) of Burslem, or Richard Meir Astbury (1765-1834), who potted at the Foley, Lane Delph, until he became bankrupt in 1797. He is known to have made versions of Voyez's "Fair Hebe" jug, which occurs occasionally with the mark ASTBURY or the initials R.M.A., as well as the signature of this unreliable Frenchman, "J. Voyez 1788."



"Harvesters." Cream-coloured earthenware figures made by Peter and Francis Warburton, of Bleak Hill, Cobridge. c. 1800.  
Collection of Major G. E. Stringer.

# THE CARDINAL'S BOTTLE: Rhenish Stoneware Wine-bottles of the XVIth and XVIIth Centuries

BY I. NOËL HUME

IT is strange indeed that an eminent cardinal and one of the greatest theologians of his day should be best remembered by having given his name to a common wine-bottle. Such was the curious fate of Cardinal Roberto Bellarmine whose likeness is said to grace the necks of countless thousands of Rhenish stoneware jugs and bottles.

The "Bellarmine," "Grey-beard" or "Bartmann," as it is called in Germany, was the every-day container for wines and other beverages in the XVIth and XVII centuries. So common were they that thousands have survived in England alone. Hardly a museum is without numerous examples and few antique dealers would confess to never having sold a "Bellarmine."

The bottles, all of which have handles, are coated with a most attractive, mottled, grey and brown salt-glaze, and are decorated on the bodies with one or more medallions and on the neck with a bearded human face. The latter, so popular legend has it, represents the countenance of the worthy cardinal as drawn by Protestant Rhenish potters. While there is some evidence to suggest that certain large jugs were occasionally called "Bellarmine," there is not a scrap of truth in the theory that the face was deliberately caricaturing the cardinal. Pottery bottles of this type were being made, at the latest, by 1550, yet Bellarmine was not to become either famous or infamous until some twenty-five years later.

The practice of ornamenting the necks of jugs with human faces is very old and can be traced into the remotest antiquity. They were a common embellishment in Roman Britain where the features were often drawn with the greatest care and skill. In the mediæval era we find jugs of all sizes with lips or spouts in the form of caricatures of people or animals. Similar trends existed in Europe, and in the Rhineland, where "Bellarmine" were later to be made, the Siegburg potters were not averse to adorning their jugs and drinking-mugs with comic faces. The earliest "Bellarmine" jugs bore masks in the form of lions or satyrs, and it was from these that the bearded face evolved.

The medallions on the bodies provide a fascinating study in themselves, for most of the XVIth and early XVIIth-century examples bear the arms of towns and families, many of which can be traced without great difficulty. Some of the medallions are dated, although the figures may not be immediately seen as they are often worked into the design and may be mistaken for part of the pattern. The earliest dated example in this country (1550) is housed in the collection of Mr. F. Thomas of Highgate, while the earliest museum specimen (1560) is in the Tower of London. At the other end of the line the latest date (1699) appears on examples in the Guildhall and Norwich museums.

While "Bellarmine" must primarily have been intended as bottles to contain Rhenish wines, the potters were clearly aware that their products could find a market in their own right. This would account for the examples that turn up from time to time bearing the arms of England on their medallions—an export line. Sizes vary from the gallon to half-bottle capacities, but the pint is by far the most easily obtainable. Early examples are undoubtedly the most attractive, for the standard of the masks, the medallions and even of the glazing tended to decline very rapidly as the XVIIth century progressed. The once benevolent and smiling face became twisted into glowering contortions that must have been more disturbing than pleasing to the glazed eye of the Carolian toper. The fine armorial medallions degenerated into crudely drawn crowns, hearts, and rosettes, and even the shapes of the bottles themselves declined from their original, complacent rotundity to the poorly-footed and ill-proportioned forms of the second half of the XVIIth century.

The decline of a craft is always sad to behold and some lovers of the "Bellarmine" claim that the later travesties were not the products of Rhenish potters, but crude English imitations. It is true that in 1626 a patent was granted to one Thomas Rous for the making of "Stone potts, Jugs and Stone Bottells" in England; but as yet no one has been able to trace any stonewares to his kilns. Similarly in 1671 John Dwight, the founder of the famous Fulham pottery, was granted a patent for the manufacture of "stoneware, vulgarly called Cologne



Bellarmines with original corks, c. 1660, found together at the bottom of an old well near St. Paul's Cathedral.

ware." While large numbers of stoneware bottles were produced at Fulham in the XVIIIth century, there is little evidence to suggest that they appeared prior to 1700 or that Dwight ever made copies of the Rhenish "Bellarmine." There is, in fact, evidence to the contrary. A certain John Houghton who knew "Mr. Dowoit at Fulham" and was sufficiently knowledgeable to have discussed with him the problems of potting, mentioned this very question in a paper published in March, 1696. When dealing with imported stoneware bottles he wrote: "... and from Holland came one hundred ninety one dozen. ... And as for the bottles, I should be glad if we had the true art; but I do not remember I have ever seen any of our own making, some should try at the public charge." Had Dwight been making English "Bellarmine" Houghton would hardly have made this statement.

One of the more interesting and curious features of the "Bellarmine" was its popularity as a container for charms associated with witchcraft. A typical example was recently discovered by workmen on a building site in Stepney and found to contain a twist of human hair, finger-nail parings, a cloth heart pierced by brass pins and a number of iron nails. It would seem that these charms could be used both as a protection against the powers of witchcraft and conversely as a form of sympathetic magic. This worked in much the same way that one could arrange with a witch to thrust pins into a wax image of an enemy and then, with suitable incantations, slowly melt it over a flame. The victim would suffer varying degrees of pain and if desirable would finally expire. Whether such control could be exercised over the recipients of bottled spells one cannot tell. All the surviving witchcraft "Bellarmine" can be dated to the second half of the XVIIth century when the masks on the necks bore their most menacing expressions. This is, perhaps, consoling, for the early, flowing-bearded gentlemen suggest a genial conviviality that would have been ill-suited to such uncharitable activities.

The "Bellarmine" declined in quality as soon as craftsmanship was sacrificed on the altar of mass production, and it died when it could no longer claim to be the best, the cheapest or the most easily manufactured wine-bottle. Its competitor was, of course, glass, and although for some twenty or thirty years both "Bellarmine" and glass wine-bottles were in use together, the final outcome can never, seriously, have been in doubt.

The cost of importing stonewares was such that they could not hope to compete with the products of English bottle houses. Even the seemingly large number of imported stone bottles mentioned by Houghton can, at that time, have been little more than a drop in the ocean. It does not follow, however, that Rhenish potters thenceforth forsook their English market, but rather that they concentrated on more decorative products.

I am indebted to the Library Committee of the Corporation of London for permission to illustrate "Bellarmine" in their collection and to Mr. Frank Thomas for many valuable comments.

# CERAMIC CAUSERIE

## GEORGE II IN PORCELAIN

THE well-known, but rare, busts of George II executed in porcelain are among the many pieces of XVIIIth-century manufacture around which controversy has raged for many years. As long ago as 1869, Lady Charlotte Schreiber recorded in her *Journals*: "Lady Hopetoun took us into Edinburgh to the shop of one Butti in Queen Street. The first thing that met the gaze of the delighted C.S. was a Plymouth bust (with pedestal) of King George II, exactly the same as that which belonged to the late Dr. Cookworthy, of Plymouth, which came to him from the manufacturers, and which he has left as an heirloom in the family. Butti (knowing nothing of its extreme value) sold it to us for £5."

The actual bust referred to by Lady Charlotte Schreiber, after remaining an heirloom in the hands of descendants of Dr. Cookworthy, a great-nephew of William Cookworthy, has been bequeathed by the late Mrs. H. B. Webster to Plymouth City Museum and Art Gallery. The supposedly-Plymouth porcelain bust purchased at such an advantageous price in Edinburgh is in the Victoria and Albert Museum, where it is catalogued as Chelsea (No. 126). The bust now exhibited at Plymouth, illustrated on this page, unquestionably came from the same factory in spite of the fact it was regarded for so long as having been made at William Cookworthy's Devonshire manufactory.

At one time, the original model was attributed to Michael Rysbrack, and was said to have been copied from a statue executed by him in 1735, and now in Queen's Square, Bristol; a statue which, however, represents William III. Rysbrack modelled both busts and statues of George II, but none is known to which the Chelsea pieces bear a resemblance. An attribution to Roubiliac is not without foundation.

It was said by Marryat (*Pottery and Porcelain*, 1857, page 278) that the Chelsea factory was under the patronage of the King, but no evidence in support of this statement has come to light. It may well be that these busts, all of the surviving examples showing a remarkably high finish in the modelling although most exhibit fire-cracks, were produced to draw the attention of the Court to the newly established art flourishing in the capital city.

## A POTTERY AT WAPPING?

The following short paragraph was printed in the *General Evening Post* for Saturday, May 16th, 1761 (No. 4304):

"Wednesday se'ennight died Mrs. Mary Rouse, wife of Mr. William Rouse, Potter and Glass-seller at Wapping Old-Stairs."

It is possible that the term "potter" was used commonly to describe a man who sold pottery and not necessarily, as in the modern sense of the word, to indicate one who actually manufactured the ware. If this is so, it will prove difficult to-day to disentangle the loosely applied description, and to differentiate between manufacturer and mere dealer. In the meantime, for want of positive evidence on the point, William Rouse may be added to the growing list of XVIIIth-century pottery makers, and the possibility of kilns having existed at Wapping Old Stairs cannot be discounted.

It was a Thomas Rous who, with Abraham Cully, took out a patent for making "Stone Potts, Stone Jugs and Stone Bottles" in 1626. Is it not possible that there is some link between Thomas Rous of 1626 and William Rouse of 1761?

## SOME PAST COLLECTORS—JOHN ELIOT HODGKIN F.S.A. (1830-1912).

John Eliot Hodgkin, a mechanical engineer, formed a collection of antiques that was not only a very large one but was also very varied. A perusal of his three volumes entitled *Rariora*, published in 1902, and in which he described briefly his more interesting acquisitions, shows that he possessed, *inter alia*, historical documents, printed books, trade-cards, medals, bygonas and pottery.

The Hodgkin collection of pottery was commenced after reading in L. M. Salmon's *Art of the Old English Potter* (1883) that it was then not too late to begin acquiring specimens of this hitherto neglected form of ceramic art. Hodgkin recorded that



Chelsea bust of George II. Height 17 in.  
Bequeathed to the Plymouth City Museum and Art Gallery,  
by the late Mrs. H. B. Webster.

he became interested in these wares by "the casual purchase in Holywell Street of a 'House' Tea-pot of salt-glaze. . . . But my efforts to get together a representative series of specimens did not begin a moment too soon; others were on the same track, and had I waited only five or six years, the attempt to acquire a similar series of pieces in a reasonable time and at reasonable prices would have been fruitless. In four or five years I had made my collection of about 380 pieces. . . ."

In 1891 appeared *Examples of Early English Pottery, Named, Dated and Inscribed*, by John Eliot Hodgkin, F.S.A., and Edith Hodgkin. The elaborately produced volume, with its careful reproductions of marks and inscriptions, was limited to 550 copies, and remains a useful work of reference. It records 685 pieces of pottery that were at that date in 67 different collections.

In the second of the quartos of *Rariora*, Hodgkin gave some advice to collectors of pottery. It is applicable to ceramics in general, and is as timely to-day as when it was written:

"Although, as I have said, large prices have now to be paid for really fine pieces of Early English pottery, and they are hard to find, there is still much very interesting and decorative ware to be picked up, and I recommend the peripatetic collector with time on his hands to keep a sharp look-out for and to take to himself such bits as please his eye, and to ensure by a systematic inspection of specimens in public and private collections the accurate classification of his *trouvailles*."

J. E. Hodgkin died in his 83rd year, in October, 1912. His collection of pottery had been dispersed by Sotheby's in 1903.

GEOFFREY WILLS.

NOTE: Correspondence is invited upon any subject of ceramic interest. Letters should be addressed to The Editor, *APOLLO Magazine*, 10 Vigo Street, London, W.1.



## A SHAFT FROM APOLLO'S BOW :

SIR GERALD KELLY has a way of dealing with art questions in fine swashbuckling style which leaves no doubt where he stands or on which side he is. Recently, he gave a Presidential address at the Smethwick Society of Arts, and he had some rousing things to say about art instruction and instructors, the conditioning of art students, and the training of battalions of these. His theme followed very closely upon what we said in this column two months ago, and have discussed on earlier occasions. It began with a plea to parents to discourage their children from joining the cohorts of "artists" turned out by the art schools every year.

"Even if the little blighters have any ability, what chance do they have? They have been taught by teachers who cannot perform themselves. One hundred and twenty thousand art students have been processed since the war in the mesh of art instruction which lies over the country."

He went on to a few swinging battle-axe bashes at the non-representational artists-made-teachers who do the processing and encourage the students to take the easy path.

"I am frightened about what is coming to the young. Modern painting has got into a frightful mess. It is easy for the painter to whip up a portrait of auntie with three green triangles and two purple blotches. . . . Non-representational art is a paradise for the student: he alone can convict himself of error."

The gravamen of his accusation was that there was too much encouragement of art as a career by means of teaching by incompetent art masters.

The mere figures would be terrifying enough even if the comfortably endowed art-school teachers were masters of their craft. The trouble commenced when quantities of ex-service men plunged for "Art" as a means of using their training grant. This alone flooded the art schools during the three years of the duration of the grant. And after? It is one of the less desirable side-issues of full employment

## Sir Gerald Rides Again.

and the welfare state that irresponsible young people need not feel too concerned about after.

It is doubtful, however, whether the all-over economy of any country could reckon to absorb this spate of artistic creation even if the products were on the level of the Sistine Madonna, let alone that of treble-triangle aunties. There is the added jam in this bottleneck that any nicely inspired modernist can do about three aunties a morning whereas even swift workers like Raphael took quite a time on the Madonna. Granted that the welfare state does not entirely let the young people down. They will exhibit the aunties in galleries paid for with public money, and, if they are sufficiently geometrical and be-blotched send them to the Venice Biennale, and buy them for the Tate Gallery after this triumphal tour. They will also appoint the creator as an art-master in another art school to create more students to create more aunties, and so *ad infinitum*. A mathematician might work out how long it will be before the whole nation is engaged in this whirligig.

However, there are inevitable leakages in this art-economic Utopia. I noticed, for example, that one of these art students who is exhibiting at the current exhibition at that dynamic centre of so much of this activity, the I.C.A.—his picture is called "Microcosmos, Multiple Interior with Figures"—contributes to the catalogue the following note about himself, his views, and his solution of the economic difficulties of the art life:

"regards lighthouse keeping as a science, a philosophy, the key to an aesthetic, and an honest living. Best work simply 'symbolist' influenced by Surrealism and abstract art. Sympathies expressionist. Is 6 ft. 3 inches tall, wears dark glasses, and runs a bawdy house in Marrakesh."

So perhaps Sir Gerald need not really waste sympathy on the rising generation of artists, though I can see that the scarcity of lighthouses and the inaccessibility of Marrakesh offer difficulties in providing for their livelihood.

## POETRY IN GLASS.

Continued from page 136

process always includes a certain amount of acid etching, for production on a larger scale would have otherwise been enormously difficult, costly and lengthy, we may reasonably assume that Gallé himself avoided the use of acids whenever possible.

With Gallé's invention, a wave of cameo glass craft spread over Europe. The nearest, perhaps, to Gallé's work was that of the Daum brothers who also worked at Nancy. They, however, already developed toward the more sensational, with their orange, sunset background and streaked glass. Lalique kept to the plain glass pot metal, which he worked into relief, and Rousseau emphasised and stylised the form—not the pictorial design, as Gallé had done. Germany, England, America produced cameo glass, but when Emile Gallé died in 1905 it was his own factory and his loyal and talented employees who continued to produce the most beautiful and most appreciated glass in Europe. Each piece went through the hands of a fine and experienced craftsman, and each piece was signed with Gallé's name. The factory flourished, especially during the 1920's; but later, when machines took over the hand tools and cut crystal, in particular, became so popular, the Gallé factory found it difficult to carry on in face of so much competition, the process was too expensive to remain profitable, and finally, in 1936, the factory was forced to close down.

There has been no revival of Gallé's art, no true successor to carry on his work, for this artist of genius chose as his medium the most fascinating of all substances, glass, and he conferred upon it an aesthetic dignity and beauty which can only be rivalled by his true example—nature herself.

## ARTISTS ABOUT ARTISTS—*Crux Criticorum*.

MICHELANGELO (in conversation with Vittoria Colonna and Francisco da Hollanda, recorded by the latter):

"In Flanders they paint with a view to external exactness or such things as may cheer you and of which you cannot speak ill, as for example saints and prophets. They paint stuffs and masonry, the green grass of the fields, the shadows of trees, and rivers and bridges, which they call landscapes, with many figures on this side and many figures on that. And all this, though it pleases some persons, is done without reason or art, without symmetry or proportion, without skilful choice or boldness, and, finally, without substance or vigour. Nevertheless there are countries where they paint worse than in Flanders. And I do not speak so ill of Flemish painting because it is all bad but because it attempts to do so many things well (each one of which would suffice for greatness) that it does none well . . .

" . . . good painting is nothing but a copy of the perfections of God and a recollection of his painting: it is a music and a melody which only intellect can understand, and that with great difficulty. And that is why painting of this kind is so rare that no man may attain it."

WALTER SICKERT (of CEZANNE):

" . . . immensely over-rated."

(To GAUGUIN, then still working in a bank):

"Better stick to the Bank."

CEZANNE (of VAN GOGH):

"He paints like a madman."

JACOB EPSTEIN (speaking of ERIC GILL's work on Broadcasting House):

" . . . That atrocious sculpture on Broadcasting House."



# VIEWS and NEWS of ART in AMERICA

By Professor ERIK LARSEN, Litt.D., M.A.

A FEW days ago, Mr. Samuel Kress, the great art collector and patron, passed away in his Fifth Avenue apartment, aged 92. Mr. Kress had already suffered a stroke in 1945, since when he had been largely confined to his home. However, nothing could stand in his way to amass art works on a scale unknown since the formation of the great princely or aristocratic collections of yore. But whereas those *ensembles* grew slowly and harmoniously over decades and even centuries, the American *Mæcenæ*s brought together about two thousand paintings and sculptures within an incredibly short span of time, part of which he distributed with an open hand to the museums of the land. Thus, the National Gallery in Washington found itself the recipient of "The Adoration of the Magi," by Fra Angelico and Fra Filippo Lippi, among other treasures, for which Mr. Kress paid next to a million dollars. My readers will by now be familiar with the give-away programme to provincial museums such as the San Francisco Museum, on which I reported earlier this year. Eight new public galleries are about to become ultimate beneficiaries of pending Kress gifts, as well as the National Gallery, already earmarked for a splendid donation. Mr. Kress's munificence did not stop at home. Italy made him a Knight of the Grand Cross of the Order of the Crown in recognition of extensive financial help toward the restoration of the Ducal Palace at Mantua, the Church of St. John the Evangelist in Ravenna, and other structures. More recently, generous gifts of money earmarked for the renovation of world-famous buildings went to Turkey and Germany. It is the earnest hope of all art lovers that the Foundation, now headed by Mr. Rush H. Kress, is going to continue the tradition and remain an active force in the cultural and artistic development of the country. Be that as it may, Samuel H. Kress's memory will live on in the hearts of his grateful fellow citizens as that of a man who took full advantage of the manifold opportunities offered by this marvellous country, and who, in return, demonstrated high public spirit by decisively advancing American educational facilities.

The E. & A. Silberman Galleries celebrate two events with a most remarkable loan exhibition: thirty years of activity in America, and the move to a new abode uptown. The objects currently being shown were sold by the Gallery in the course of the last three decades, and constitute, quite naturally, examples or appetisers only, chosen among the many excellent pieces that have passed through the firm's hands. Nevertheless, these thirty-three canvases should prove to be of sufficient importance to acquaint us with the wide range of interest that made the firm a living and lively entity in America's art world. From early Italian primitives, the paintings range to such established moderns as Matisse, Picasso, Van Gogh and Mary Cassatt; they were acquired by the foremost museums as well as by private collectors. Mr. and Mrs. Louis Rabinowitz, among others, contributed no less than six art works that are part of the *ensemble* deeded to Yale University. A stroll through the new, spacious galleries brings us to the suave Pietro Lorenzetti panel (see illus.) representing St. Andrew, St. James and a Prophet, and which, according to Lionello Venturi, belongs to the famous Carmelite "Maestà." The same owners lent also two of the most charming early Italian paintings on view: the Fra Filippo Lippi "Annunciation," steeped in faith and deep religious sentiment; and the "Virgin Annunciate" by Sassetta, formerly part of the famous "Madonna of the Snow" altarpiece that the artist is known to have done during 1430-32 for the chapel of the Siena Cathedral. From the Toledo Museum of Art comes a representative German "Adoration of the Kings," dating as early as c. 1440, and the Rabinowitz Collection, again, lent the "Allegory of Intemperance," by Hieronymus Bosch, known to European *cognoscenti* from the exhibition Noord-Nederlandsche Primitieven at the Boymans Museum, Rotterdam, 1936.

The Bob Jones University Collection of Religious Paintings of Greenville, South Carolina, is represented with a Lucas Cranach panel showing "Salome with the Head of St. John the Baptist," and a fine Jusepe de Ribera "Christ Crowned with Thorns." Further significant Northern paintings are: "Abbot Jean Ingenray," by Jan Gossaert-Mabuse, lent by the Detroit Institute of Arts, and a most expressive "Portrait of a Man" with hands folded in prayer, that belongs to the Museum of the Rhode Island School of Design. The attribution of the latter panel, "Flemish Master, End of XVth Century," is both too



PIETRO LORENZETTI.

Collection of Mr. and Mrs. Louis Rabinowitz, Sands Point, Long Island.  
On exhibition at the E. & A. Silberman Galleries, New York.

unassuming and incorrect. To judge by the fashion of the hair-do, the painting must have been executed earlier, i.e., c. 1475-80. Style critical analysis, especially the simple, though strong, and extremely realistic modelling of the facial structure, tends to render an attribution to Hugo van der Goes highly acceptable. I would say that the approximate period of the Portinari altarpiece concords most satisfactorily with the *faire* of the Rhode Island portrait. It is evidently the right wing (or a fragment thereof) of a diptych; the missing panel having, apparently, been a "Virgin" to whom the donor addressed his prayers.

The *clou* of the exhibit is obviously Tintoretto's famous "Tarquinius and Lucretia," dating from c. 1560, and to-day the pride of the Chicago Art Institute. Rubens is present with two excellent sketches: "Saint Albert" and "Saint Gregory Nazianzus," belonging to the series preparatory to the ceiling decorations of St. Charles Borromeo, Antwerp, and the property of Dr. John Jay Ireland of Chicago, and the Albright Art Gallery, respectively. Dr. and Mrs. G. H. A. Clowes of Indianapolis contributed Frans Hals' "Self-Portrait," and Mr. and Mrs. Everett D. Graff of Chicago a witty and masterly executed little winter scene by Goya. As to moderns, my preferences go to the "Portrait of the Artist's Son," by Paul Cézanne, a broadly treated canvas from 1902, sent in by the Norton Gallery and School of Art, West Palm Beach, Florida. The collection of the Museum of Modern Art lent a "Fruit Dish," by Picasso, done c. 1908-09. The entire *ensemble* greatly honours the taste and business acumen of the Silberman Galleries who, we sincerely hope, will successfully continue to enrich our artistic patrimony. The rich catalogue accompanying the exhibit contains forewords and commendations by Daniel Catton Rich; W. R. Valentiner, and Lionello Venturi. Dr. Walter W. S. Cook explains in a few concise pages the aims and purposes of the Research Fund of Art and Archaeology that he is heading at the request of the Spanish Institute, and for whose benefit the exhibition has been organised. The plan, in Dr. Cook's words, "... is similar to those foundations which for many years have existed in Rome, Athens and Jerusalem ..." and is designed to support American research in Spain. Finally, I wish to adduce one correction and two additions to the otherwise satisfactory catalogue: the "Saint Albert" by Rubens was *not* identified by Dr. Ludwig Burchard, but by the late Dr. Gustav Glueck. Such details as might have been missing were first supplied by Professor Leo van Puyvelde. The "Saint Albert" is recorded in my "P. P. Rubens," Catalogue No. 55, p. 217; the basic publication of the kindred "Saint Gregory" by the same master is due to Michael Jaffé, in Gallery Notes, Albright Gallery, XVIII, 1953, No. 2-3, pp. 2-6.

## EVENTS IN PARIS

THE misleadingly named "Ecole de Paris" Salon at the Galerie Charpentier—perhaps *écoles* with an *s* would be a little closer to the truth—offers us a selection of nearly two hundred pictures by very nearly as many painters. Like the Tuileries, the Salon which this one now replaces annually, the Charpentier show affords probably the best and most representative cross-section of contemporary French painting available anywhere. If there is a single tendency uniting most of the exhibitors it is the love of large canvases. Most painters have preferred to send one big canvas rather than two medium-sized ones, and one of the prefacists, in the catalogue, compares this tendency to the latest developments in the cinema and coins the word *vistavisionnaire*, *vistavisionary*.

The *vistavisionary* trend embraces abstractionists like Estève, semi-abstractionists like Marchand, lyric realists like Cavaillès, romanticists like Lorjou, realists like René Génis and the better sort of academic painting like that of Yves Brayer. The Buffet still-life in warm reds and browns, quite different from his usual style, attracted considerable interest on the opening day. This picture, which will be reproduced next month in my article on Buffet, shows that the painter is once again escaping towards the general post-war romantic movement, as he did two seasons ago with his superb seascapes.

An interesting new autodidactic painter is the romanticist Robert Bonneville, a twenty-four-year-old who contributes a well-drawn and moving figure painting, "Jeune fille à la jupe rayée." Antoni Clavé shows an interesting new "Composition" in his characteristic style, while Georges Dayez presents a fine study of two horses which reflects the influence of Pignon. Dayez, however, has a decided personality of his own and has an immense fund of *métier* on which to draw. He habitually chooses subjects simple in their nature and by skilfully working at them over a long period he obtains a result which is complex without being complicated. Although he has won three painting prizes in recent years he has been very largely ignored by the critics and much deserves to be better known.

Pierre Faure's "Les brouettes" and "L'écurière," the former with its daring composition involving a square reservoir of bright blue water plunged into surroundings of different shades of grey, shows that this twenty-three-year-old graduate of the Beaux-Arts academy is full of promise. The Italo-British name of Ghiglion-Green may be added to the now somewhat lengthy list of very competent "naïve" painters. His "Baoux de St.-Eustache" was delightful. What a magnificent illustrator for children's books he would make!

There are interesting *envois*, too, from Mottet, Minaux, Papart, Joseph Pressmane and this year's Prix de Rome at the Beaux-Arts, Sinko, whose "Poirées à la nappe rouge" attracted considerable attention. Sinko is only twenty-one. The upper floor of the gallery showed twelve flower-paintings by Vlaminck in which a little of the painter's former fire seems to have returned.

Segovia showed some forceful drawings and some force-



GEORGES DAYEZ.

Chevaux à l'écurie.

Gal. Charpentier.

fully drawn canvases at the Drouant-David. The cult of the firm immovable object, of the heavy piece of rustic furniture, of the vase of flowers that seems rooted to the ground, is found in Segovia as in many other painters of this rootless age. Segovia purposely limits his palette; often we are shown what is really just a drawing with illumination, the tones being the old faded ones that are associated with sleepy country houses and well-lived-in rooms. Segovia has plenty of talent and a fine sense of construction; a pleasant temperament emerges from his canvases. More pleasing than brilliant, he is, nevertheless, a painter to watch.

Most British art lovers visiting Paris this summer will have been to the Musée des Arts Décoratifs, where the big state exhibition of Picasso's works traces the history of the painter's styles from the last years of the XIXth century to to-day. There is a room of the Negro mask period, with his own autoportrait and his picture of Gertrude Stein made to resemble African masks as well, followed by rooms of cubism, bidimensionalism and *papiers collés*, the big classic-Greek figure studies, even tapestries. There is the huge blue, grey, black and white "Guernica," the controversial period of brightly coloured, much deformed heads and figures, and Picasso the latter-day communist in anecdotic vein. There are purely experimental pictures, such as one with burlap stuck on canvas and several "pairs"—two different treatments of the same subject and composition. At last we see Picasso whole! Has his reputation been exaggerated? This may well be. He has been idolised and publicised and argued about until we have lost sight of the art itself, but he has a right to expect us not to be shocked by other people's idolatry of him. As a versatile experimenter, there have been no others like him, in our time or in times gone by.

Other shows this month include a selection of American cartoonists, mostly from the *New Yorker* stable, at the Théâtre des Mathurins, cartoons by (of all people) the Spanish cubist, Juan Gris (dated from 1908 to 1911), and reprinted from the long-defunct *Assiette au beurre*; recent paintings by Vignoles at the Galerie Monique de Groote; paintings of Alsace and Provence by Audoye at the Galerie Ror Volmar; paintings and gouaches by Jean Millien at the Galerie Simone Badinier; new paintings by Glarner under the title "Rythme de New-York," at the Galerie Louis Carré; and an exhibition of Francis Bott at the Galerie Michel Warren.

R. W. H.

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# GINETTE RAPP

BY RUSSELL WARREN HOWE

IMPRESSIONISM had its Berthe Morisot, the turn of the century its Suzanne Valadon; the Fauves had Marie-Laurencin. The new "lost generation" has two excellent women painters—a statistical fact which is itself probably significant—Yvonne Mottet and Ginette Rapp.

Londoners have seen Mlle Rapp's work, together with that of Minaux, Montané and Vinay, at a recent Tate show which is now being toured through Great Britain by the Arts Council. This month they will see nineteen land- and seascapes and a figure piece, all from Brittany, at the Adams Gallery.

Like Mottet's work, Rapp's is very male in character and treatment and when I first saw her work in shows at the Grootte and Art Vivant galleries in 1953, I did not hesitate to write "his" pictures instead of "hers." But her contribution to the style of painting launched by Buffet has been, like Mottet's contribution to the colourist wing of the postwar movement, the feminine one of humanising it. She has steered a middle course between the frozen world of Buffet and the softer, sometimes too charming version of this sort of work which we get from Janssen.

Ginette Rapp is twenty-five, the daughter of an antiquary from whom she has inherited a distaste for things modern and shoddy. Her tiny studio near the Etoile is decorated with fishnets and sombre pieces of furniture which resemble her very dark palette—ultramarine, umber, black, restrained greens and yellows. She shares Bernard Buffet's love of mediæval furnishing, of Courbet, of the stark forbidding scenery of Brittany and of life far from salons and parties; she shares too his muted palette, incisive drawing and sombre Northern lighting. She is in fact in many ways a more balanced version of Buffet, and if her seascapes fall short of the superb Breton canvases Buffet showed last year, they at least remind us of these pictures, which represented Buffet at his very best.

Rapp studied at the Académie Julian for five years from 1947 to 1952 and began to exhibit, after she left, at the Galerie Suillerot, the Charpentier, the Drouant-David, the Grootte, the Art Vivant and in various salons. Paris-born and city-tired, her affection clearly goes to the countryside and all her subjects have the sturdy peasant quality of Minaux's, for whom she professes great admiration. Her painting lacks Minaux's monumentality but it makes up for this partly by its intimate atmosphere. She has won two annual prizes, including the Prix Pacquement in 1953, and her work is represented in the Musée d'Art Moderne. Her style has remained homogeneous, though there is more lighting now than in her earlier canvases, and her subjects have been principally landscapes and seascapes in Normandy and Brittany and the slum-and-canal Paris district of Aubervilliers. Her figure work is of recent date.

Whereas Mottet portrays her sensuality with colour, Rapp gives expression to hers through her attachment to water, to the sea, to canals, to country streams. The weather is always damp-looking, overcast, for she partakes of Buffet's horror of exotic climates and sunshine. "The sun eats up the colour of things," she says. "A restrained light is more delicate. I think the most propitious moment for painting is early morning or early dusk. I feel one should attenuate colour and never force it. I suppose it's that I just can't feel brilliant colours."

She says her art is principally an attempt to present the "character of a landscape or a figure—but without literature," and she accepts the Tate's definition of her as a "realist": where Buffet thinks that painting will become "more and more figurative," she says squarely that painting will be "more and more realist."

Perhaps this is the place to open a parenthesis. Editors of dictionaries have been sabotaging literature for years and they are worse than useless in art criticism, in which everyone has a different meaning for all the most used words. However, they give a choice, and for the art meaning of realism (as opposed to the philosophical meaning) the *Oxford Concise* gives the follow-



RAPP

Entrée de port, Bretagne

Adams Gallery

ing: fidelity of representation, truth to nature, insistence upon details. Although I am unsure what the vague poeticism "truth to nature" means, I am left with the impression, on these three definitions, that realism is certainly *not* what modern young painters are after. Let us be frank about contemporary painting of the Minaux-Lorjou-Buffet school and admit (1) that it belongs to the time, in the sense that it represents a way of feeling that was not general, say, before the war but is fairly general now; and (2) that it is characteristic of what literature calls a "lost generation"—i.e., a generation emerging from war with an unhappy sensation of rootlessness. The last "lost generation" was typified by expressions like "roaring 'twenties", "escapism," "alcoholism," "free love," etc., and found its expression partly in abstract art, the *nec quid ultra* of escapism and the plaything therefore of dandies, diletantes and tired businessmen; it found its expression still more in the semi-abstract *ars gratia artis* school of cubism and other styles involving excessive deformation of objects. What both lost generations share is a certain self-pity which, while philosophically useless, is an obvious stimulant to art. Where they differ is on the question of escapism, which is not characteristic of this generation.

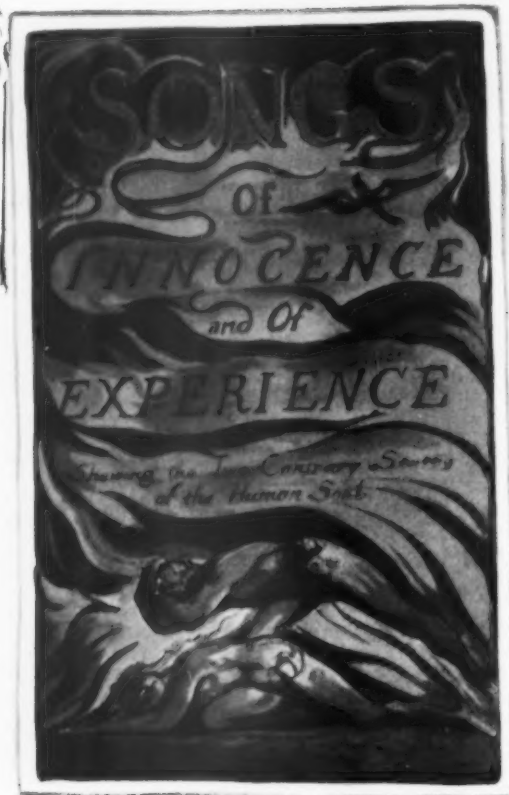
Let us be frank and admit to being a generation of Romantics. Jacques Laurent, writing in the weekly *Arts*, recently proved with ample quotations that current political literature is in exactly the same style as that used by fiery bearded gentlemen in 1830: in other words (politics to-day being everybody's pigeon—as it was in 1830 but as it wasn't in the 'twenties), France is now living a period historically and artistically similar to that she lived through after the fall of the Empire. We are a grave generation which takes itself very seriously—too seriously, if you prefer—and our art is romantic and, in the measure that all romanticism expresses a frame of mind even more than it expresses a table or a vase of flowers, it is literary. Buffet's "Horreur de la Guerre" is, though he would never admit it, frankly anecdotic.

Rapp, therefore, to my mind, is a Romantic, and a very good one. Her admitted principal influences are Breughel, Courbet and Buffet. All three are anecdotic painters ("The Massacre of the Innocents," "L'Enterrement à Ornans," "Les pendus") and it is probably Rapp's greatest quality that she is, with Minaux, the least anecdotic of the modern Romantics.

Her painting is particularly representative of the time. What she paints—houses in Aubervilliers, figures in Breton costume, Norman boats, still-lives—were there to paint, in exactly the same shape and form, a hundred years ago, possibly earlier. But no one, I think, would mistake her work for something painted then, or even something painted as recently as 1930. Like all romantic painting it has atmosphere; it has poverty, it has destitution, it has fatalism; it also has a sense of deep permanency, a love of things simple and sure, the poetry of a thwarted nature crying out for something it will never find. It is the echo of a generation which will be laughed to scorn if the world ever rediscovers "normalcy"—whatever that is: it is something my generation only knows about at second-hand.



# THE LIBRARY SHELF



## BLAKE'S SONGS

BY  
GEORGE WINGFIELD  
DIGBY

### INFANT JOY

*I have no name  
I am but two days old,  
What shall I call thee?  
I happy am  
Joy is my name  
Sweet joy befall thee!*

*Pretty Joy!  
Sweet joy but two days old,  
Sweet joy I call thee:  
Thou dost smile  
I sing the while,  
Sweet joy befall thee.*



AMONG all Blake's illuminated books this volume of *Songs*\* was the only one which was always comparatively easy for him to sell. Some twenty complete copies are still extant, and there are incomplete remains of a number more. The *Songs of Innocence* were first issued in 1789. In his prospectus for 1793 Blake offered illuminated copies of this, and of the *Songs of Experience*, as separate volumes at 5s. each. But after 1794 (the date on the title-page of the latter) it was usual for him to sell the poems bound together in one volume and, although separate copies of the *Songs of Innocence* continued to be offered, there is no certain issue of a separate copy of the *Songs of Experience*. In his later years Blake was able to sell the *Songs*, when elaborately painted and enriched with gold, for as much as five guineas.

The early copies are usually much more simply painted than the later ones, with clear tones and light colours predominating; but different copies show considerable variation one from another. The version which served as model for the present facsimile is one of the late, richly illuminated ones. It was bought from Blake in 1826 by his acquaintance H. Crabb Robinson, and cost five guineas; sold for £600 in 1919, it fetched 6,000 dollars in 1933 and is now in the Lessing J. Rosenwald Collection in the Library of Congress, whence it was lent for reproduction. (It closely resembles another beautiful copy in the Fitzwilliam Museum, given by T. H. Riches, also sold by Blake in 1826.)

Popular as the *Songs* have always remained, fully to appreciate them it is necessary to know them with their pictorial designs, as they were visualised by Blake. The pictorial image was for Blake far more than an embellishment of the written word; it was for him as essential a means of expression and communication as the verbal image. It is true that the designs which accompany the *Songs* are much less developed and challenging than those of the Prophetic Books. The *Marriage of Heaven and Hell* and *America* were already engraved, and both *Europe* and the *Book of Urizen*, where the pictorial expres-

sion is incomparably more powerful and significant, bear the same date as the *Songs of Experience*. In comparison with these, the *Songs* (and especially the later copies) are more like the miniatures in a Book of Hours; the designs are seldom disturbingly symbolic. For although the *Songs*, like the Prophetic Books, "strive to bring fire from heaven" (in Yeats' phrase), they contain their "subtle rapture" and "elaborate intuitions" within the lyric form. This undoubtedly accounts in large measure for their popularity and acceptance by English literary taste: for they are certainly as difficult to understand as any of the Prophetic Books.

The facsimile copy now produced by the Trianon Press for the Blake Trust is not the first to be made (there was the Quaritch edition of 1893 with the excellent commentary by E. J. Ellis). But the present facsimile goes far beyond all its predecessors in accuracy and brilliance of colour. It is, in fact, coloured by hand in water-colours. Blake's original process was to relief-etch each plate, to print this, and then to paint freely over it in water-colours. The Trianon reproduction is done with an initial collotype printing in two or more colours; then a great number of stencils are cut, sometimes exceeding thirty for a single plate, and the colours are applied through these by hand after the original model. By this means an astonishing verisimilitude is achieved and there is a quality of paper, print, and pigment which is fully satisfying. The Blake Trust has undoubtedly found a modern method of reproduction wholly suited to Blake's art. The illuminated books can be well-nigh exactly reproduced in their original dimensions and Blake's twofold vision of word and image can be fully conveyed in such a reproduction.

W. B. Yeats wrote: "William Blake was the first writer of modern times to preach the indissoluble marriage of all great art with symbol." But as Yeats pointed out, "symbolic imagination," or "vision," must not be confused with allegory or the more arbitrary forms of metaphor. It is something altogether more profound and sacred, and Yeats, who spent so much of his life studying and experimenting with symbols, explained in his essay on "Symbolism in Painting," that symbols are seen

\* Blake's *Songs of Innocence and of Experience*. The Trianon Press. Colour facsimile, 1955. 24 guineas (500 copies).

or experienced by religious and visionary people who are in search of perfection. "For religious and visionary thought is thought about perfection and the way to perfection; and symbols are the only things free enough from all bounds to speak of perfection." Making contact with symbols and having the power to evoke them in art is a religious activity. It is a means to noetic experience which is given to the searcher after truth and perfection. In this sense Blake's art is married to symbol. As Yeats further said: "He announced the religion of art, of which no man dreamed in the world he knew." For Blake, and perhaps for Yeats also, art and religion were the same thing.

The sub-title of the *Songs of Innocence and Experience* explains them as "shewing the two contrary states of the human soul." Innocence is opposed to Experience; the latter has been defined in this context by Ellis as the knowledge of good and evil, which is "so great a contrast to Innocence that Paradise cannot contain it." It is by means of symbol, in the form of parable, that Blake makes his statement about this relative state of consciousness, which is dominated by the knowledge of good and evil, in the first two poems of Experience: the "Introduction" and "Earth's Answer." The Bard and Earth, speaking from their opposite points of view, typify the conflict which torments human nature. The design which illustrates the latter poem has a serpent crawling beneath it, a symbolic expression of the undifferentiated animal nature which entralls man's spirit (so long as this duality persists). Here, and in one or two others of the poems, Blake uses both pictorial and verbal images whose meaning remains constant throughout his work. It is as though an experience revealed to him in these symbolic terms remained indelibly impressed on his consciousness as an essential apprehension of reality, to which he returned again and again for reference or comment. Two other pictorial examples in the *Songs* are the illustration to "London," a youth leading an old man, which he used again for plate 84 of "Jerusalem;" and "The Human Abstract," a man enmeshed with a rope, which is used again at the end of the *Book of Urizen* and in the Arlington Court Picture (painted in 1821). The rope which constricts and binds refers to the illusions created by conceptual thinking when projected and mistaken for truth itself. The child leading the old man, who has grown crooked in the ways of self-deception and spiritual blindness, suggests the psychological "turning about" necessary to regain the state of Innocence.

The force of Blake's symbols often lies deep below the surface; the weight of their content is seven-eighths submerged, like an iceberg. The casual reader hardly suspects their latent power and is content to remark on Blake's quaintness, or be surprised at his inconsequence and vehemence. But the searcher after perfection has a very different experience. For as soon as the meaning is probed, the symbol begins to stir and show its power. To a Paul Nash, the little poem on the "Sunflower" (which, he says, had "grown gigantic in his eyes") will evoke, or help to inspire, a whole series of great paintings. The "Clod and the Pebble," one of Blake's most guileless poems, will invite to serious contemplation the person who recognises in it the symbol of Tao, as described in the *Tao Te Ching*. Nor will anyone who has studied Anima, Persona and Puer Eternus symbols acknowledge that "The Angel" is either an obvious or superficial poem.

Many of the *Songs* are about social evils, an indignant protest (rather than a Wordsworthian lament) about "what man has made of man." There is the unforgettable poem "London," the (second) "Chimney Sweep," the (second) "Little Boy Lost." In each the social wrong is stated with directness and fervour; there is no concern with explanation or attenuating circumstance, but the appeal is laid straight before the judgment of feeling. In each case one cannot but agree with the indictment. In all these poems about social evil the focus is on hypocrisy, cant, self-deception. Blake indicts cruelty, inhumanity, the evils caused by greed, selfishness, ruthlessness, particularly where the wrong is done in the name of social necessity, organised religion, or accepted moral tenets. Blake does not seek to reform society, for he insists that social wrong can only be reformed through the individual. Man, as an individual, must learn to know himself psychologically and spiritually; he must come face to face with himself within his own centre of being. The philosophical poems are always concerned with this self-knowledge: "The Divine Image," the "Human Abstract," "To Tirzah," all emphasise it. It is in this supreme sense that Blake's art is religious, and it is in the service of the supersensual that his most powerful and perfect symbols are invoked.



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OXFORD UNIVERSITY PRESS

ART IN EAST AND WEST. By BENJAMIN ROWLAND, Jr. Oxford University Press. 40s.

Any attempt to interpret the art of the East to the West, and the art of the West to the East, is welcome and to be applauded; even if the effort only partially succeeds in its avowed purpose. The more obvious way to undertake such a twofold task would be to write one chapter on the art of the Occident and another on that of the Orient, and then a third by way of summation and conclusion. But Dr. Rowland has chosen a more original, and in some respects a more interesting and illuminating way of presenting his case. The qualifications demanded for an undertaking of this kind are, of course, prodigious, and require an equal understanding and appreciation of the artistic aims and ideals of both hemispheres, combined with the rare power of interpreting the one to the other and vice versa. Dr. Rowland is evidently well qualified to do this; and his difficulty has clearly been to select from his vast store of knowledge those most striking parallels that seem to him to enforce and lend weight to his general contention.

Something similar has been attempted by Malraux in his *The Voices of Silence* (reviewed in APOLLO for May, 1954), and by George Duthuit's *Chinese Mysticism and Modern Painting*; but Dr. Rowland is more specific in restricting his selection of examples illustrating similarities between works to those which have only a superficial likeness. It is, of course, interesting to observe how art-works seeming to have a family likeness as often

as not stem from entirely different cultural parents.

Dr. Rowland's book illustrates quite a number of similarities between Oriental and Occidental examples of art, ranging from classic sculpture to contemporary American painting, which he has paired side by side with Chinese, Japanese or Central Asian examples; and to which he has added some informative historical and critical notes.

What seems to emerge clearly from the evidence contained in this book is that, until fairly recently, the influence of the East upon Western art, and vice versa, has been almost nil; and that, where such influence can be noted, with rare exception, it has not proved conspicuously good for the side affected. While Whistler, for instance, was clearly influenced by the East, there seems to have been no corresponding beneficent influence in the opposite direction. Western artistic ideals (some think fortunately) have left the East relatively unresponsive. And where they have affected the East, as they have certain of the Indian schools, their effect has been destructive, enervating and altogether negative, rather than creative and a source of new and vital inspiration.

VICTOR RIENAECKER.

MODERN DANISH SILVER. By ESBJORN HIORT. Jul. Gjellerups Forlag, Copenhagen. A. Zwemmer, London. 50s.

This volume consists of 80 plates and 13 pages of introduction in English, French, German and Danish. Nearly all of the pieces illustrated have been made

since the war, and their wide range reflects the two great advantages which Danish silversmiths enjoy. First, the Danes are more silver-conscious than any other European people and, secondly, this fortunate characteristic has not been countered by a 50 per cent purchase tax such as we have in this country. Though Danish silversmiths grumble at their 10 per cent one, they should rather congratulate themselves. Under present conditions good modern silver is a luxury which few in England can enjoy. Since output is small and costly anyhow, English designers are allowed to indulge more freely in ornament. Danish silver, on the other hand, is designed for a much larger market and is almost free from decoration, relying for its charm on its form. Many of the pieces illustrated will have been seen at the exhibition held at the Tea Centre last autumn, and will therefore be familiar to some readers. Their standard is high, but not notably superior to that of the best recent English work. It will be found that only a third of the designers are also silversmiths. The remainder are architects or sculptors. Their average age appears high by English standards, since the youngest is 37 years old. C. C. OMAN.

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this very handsome volume brings its treasures and its story and purpose to one's hand. The section on Painting, Sculpture, Drawing and Prints, gives a complete résumé of the movements from the time of the Impressionists; and, since it is illustrated with scores of colour-reproductions of the pictures, as well as illustrations in photogravure, it constitutes an anthology of the whole modernist movement, of which the accompanying text becomes a history. Alfred Barr, the director, and William S. Lieberman deal with this main section. It is followed by briefer studies of the photography collection, the film library, and the architecture and design collections—departments which indicate the wide scope of the Museum and mark the difference of its contemporary outlook from that of any European museum. To us on this side, used as we are to differentiating strongly between the older arts and these newer ones, there is a certain shock in this unfamiliar mélange; but by the time we have reached these sections the mind is shock-proof from its impact with the outposts of the modernist movement. No holds are barred at the Museum of Modern Art; and its tremendously wealthy supporters and daring directorate have secured for it the outstanding works of every school. Those of us who wonder whether Jackson Pollock's method of trickling his paint from a height on to forty-eight square feet of canvas in what is termed a "variegated, transparent labyrinth," can be rightly called art, are not conditioned to appreciate the ways of the museum which possesses three of these masterpieces. No artist in Britain could anyway afford the paint. But that is one

of the extremes, and must not sidetrack our interest from the thoroughness of the task accomplished by the museum and so magnificently conveyed by this most sumptuous volume.

HORACE SHIPP.

**OLD GARDEN ROSES.** Part One. By S. SITWELL and J. RUSSELL, with 8 reproductions from paintings by C. Raymond. Rainbird, 1955. £7 7s.

The revival of interest in old garden roses grows apace. Several expensive reprints of the coloured plates from Redouté, the most famous of all painters of the rose, have appeared recently and now Mr. Sacheverell Sitwell, an ardent rosarian and largely the instigator of these sumptuous botanical editions, presents us with the first of six folios of what one may call portraits in colour of old roses. The portraitist is Charles Raymond and the skill and fineness of his draughtsmanship give a more than photographic accuracy. His colour, admirably reproduced in offset-lithography, although no mechanical process gives the vitality of the old hand-coloured prints, shows a subtlety and clarity which reveals Nature's own astonishing gift for achieving a balance between the colour and shape of leaves and flowers. The eight illustrations in this volume are not posed on the page with the almost balletic elegance that Redouté achieves, but are, as it were, cut straight from the bush.

Many amateur gardeners will value Mr. Russell's short but concentrated essay on the history of old roses and may feel, as your reviewer does, that the time has come

to scrap the hybrid tea, "secure in its richly manured beds and pruned to within an inch of its life each spring," in favour of the older roses. To guide him he has Mr. Sitwell's long and fascinating essay "vigorous and sprawling" as the old roses themselves. He will read it by the fireside on a winter's evening and become intoxicated by the music of the names, so many of them French—for, in spite of the traditional Englishness of the rose, it was the Empress Josephine who did so much to encourage the production of new varieties at the end of the XVIIIth century and it was a Frenchman who introduced the forerunner of modern hybrid teas.

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PHILIP JAMES.

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STAFFORDSHIRE CHIMNEY ORNAMENTS. By REGINALD HAGGAR. Phoenix House, London, 1955. 42s.

One of the pleasantest things which has come with the collecting of antiques in recent years is the increasing number of informative and well-produced monographs. Particularly is this true of ceramics and to the extensive literature Mr. Haggar adds his fifth, but very welcome, contribution. We are now given a useful, timely and careful study of Staffordshire Chimney ornaments by an author who lives in and knows the Five Towns intimately. For at least twenty-five years Haggar has worked designing and searching for information about pottery; in addition as a talented artist he has captured in lively canvases the essence of life which forms the Potteries.



Lady with a Pug. Circa 1740.

In this present monograph he deals with all the well-known manufacturers in Staffordshire such as Astbury, Whieldon and Ralph Wood, and a host of more minor workers like Hood, Sherratt and the Tittensor family. These later details are of principal interest and much that is new in this book has been gleaned from local newspapers, a rewarding but tiring field of research. In the case of Benjamin Plant the author was perhaps a little too much in advance with the book to use his diary (*Pottery Gazette*, July, 1955), but few will argue or add many names to his full and valuable lists of the manufacturers of "chimney ornaments, image toys and figures," and trade modellers.

Care has been taken with the selection, photographing and reproduction of the 64 pages of half-tone plates and the five colour blocks; an adequate index, six useful appendices, and a bibliography (including many references to Haggar's valuable contributions in *APOLLO*), is provided. An especial word of praise should be given to his careful and charming line illustrations. Particularly welcome also is the timely appraisal of the enigmatic John Voyez, "the most interesting ceramic modeller of the XVIIIth century."

Staffordshire chimney ornaments, particularly those of the Victorian period—the dust-cover and frontispiece show an exquisite example from the extensive Balston collection—are being collected at a rate that daily increases in scope and price. Few should venture further without reference to this book, one of the most

important contributions to the study of Staffordshire ceramics—Dr. Watney's recent discovery of the Longton Hall site apart—made for many years. Author and publisher are to be congratulated on telling and giving us so much that is useful and tasteful at a reasonable price.

GEOFFREY W. BEARD.

HOGARTH'S PROGRESS. By PETER QUENNELL. Collins. 25s.

This perceptive study of William Hogarth is based on the assumption that he was wholly a product of his time. Because of this it is as much a picture of XVIIIth-century London as it is an interpretation of an artist. There can really be no quarrel with this for comparatively little in a general way is known about Hogarth. To fill in this obscurity Mr. Quennell elaborates the period background as a way of accounting for the force that led to the emergence of this remarkable man from his poor, unfashionable origins. The real record seems to be, however, of the indestructibility of natural talent and its power to find its own way independent of patronage or encouragement.

Late in life, Hogarth committed himself to an artistic theory in his book *The Analysis of Beauty*. Written with a view to fixing the fluctuating Ideas of Taste. The chapter Mr. Quennell devotes to this literary work is one of the most interesting in the book. "The Analysis" reveals the original, eccentric, devoted, and rather bellicose man that he was—in his own words. His empirical insistence on his main theory—the Line of Beauty—becomes, as Mr. Quennell says, "a Hobbyhorse on which he caracoles wildly over the extensive kingdom of art with mettlesome enthusiasm and cheerful disregard of consequences." But, however theoretical it is and however difficult it may be to apply it to his own work, it shows an originality of approach, of thought and theory that reminds one forcibly of William Blake. Indeed, in their artistic independence and in their uncompromising self-sufficiency as artists there is a remarkable similarity between these two creative geniuses of the XVIIIth century.

Mr. Quennell is not always at ease with Hogarth. He seems at times a little puzzled about the apparent fidelity of the artist's married life, remarking that Mrs. Hogarth had nothing of the *élegante* about her. Here, again, the parallel of Blake is most valuable. Hogarth, like Blake, was artist first, and this, combined with his egotistical nature, may have demanded a domestic *ménage* that would be as satellite to him as was Mrs. Blake to her husband. His ambition was artistic success and not social.

Where this biographical study is most valuable is in its interpretation of the narrative series of pictures as serious moral comments on contemporary life. In view of our inclination to separate aesthetics from the physical life around us, this application of acute sociological interpretation to the creative corpus is first-rate. If the last word is not said on Hogarth as a painter, he is set masterfully in his time: his bitter feuds are given their proper impulse of artistic outrage, and a most sensitive appreciation of all his works expressed in admirable style. The many illustrations are excellent.

JOHN GIBBINS.

## THE LIBRARY SHELF

**THE VICTORIA HISTORY OF THE COUNTY OF LEICESTER.** Vol. III. Published for the University of London Institute of Historical Research. Oxford University Press. £4 4s.

This third volume of the history of the county of Leicester may be said to be comprised of miscellanea. It is miscellanea of great importance throwing light on many different facets of social history, for the service of the antiquary no less than the strictly economic historian. For the latter the section on the Population alone would make the volume worth while. It begins with the Domesday Survey. It ends with the 1951 census. Inevitably no attempt has been made to check the figures, but it is obvious that these are of first-class importance for the vexed question of the population of England throughout the centuries. For the antiquary there is first, among the listed trades, the story of the Leicester bell-founders, beginning with Roger le Belleyetere, a pleasant occupation name, who is first heard of in 1307. He and his successors were presumably responsible for some of the twenty-five ancient dated church bells which belong to the period before 1500. From the churches to roads and bridges, with a delightful photograph of Sewstern Lane which is the central part of a prehistoric ridge road and an excellent map to illustrate Saxon, Danish and Medieval developments. Of the road bridges it is remarked that out of sixteen of primary importance certainly nine and probably twelve seem to have been built between 1272 and 1327. The bridge at Market



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Harborough goes further back, to 1228, when the original structure is mentioned in the Close Rolls. Finally, there is an informative chapter on Leicestershire artists, lesser men when put alongside those of the first rank, but having their own significance. Some attention is given, and rightly, to that "artist who fits into no ready-made categories," Mary Linwood, *inter alia* an author, a musical composer and a schoolmistress; but whose niche in the history of art is earned by her needlework pictures. Of her remarkable collection, sold at Christie's, after her death, one specimen, the *Salvator Mundi*, now hangs in the vestry of the Domestic Chapel at Windsor Castle, she having bequeathed it to be kept as an heirloom to the reigning Sovereign.

GLADYS SCOTT THOMSON.

**ONE HUNDRED AND ELEVEN POEMS BY ROBERT HERRICK.** Selected, arranged and illustrated by SIR WILLIAM RUSSELL FLINT. The Golden Cockerel Press. 10 gns.

Here, indeed, is a collector's piece—one of the most lavish and tasteful volumes to come from that most ambitious of the private presses, the Golden Cockerel.

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As a work of manufacture, the book is equally a delight. Printed on a laid hand-made paper, watermarked with Sir William's self-chosen and executed device, the text is surprisingly even and clear considering the rough surface of the paper. The titles of the poems are set in three colours, and the collotype reproduction of the plates has succeeded remarkably well in view of the physical problems presented by the choice of paper. Bound in parchment and blue cloth, the volume is tastefully cased and the edition is strictly limited. Altogether a unique and desirable possession.

JON WYNNE-TYSON.

**GIAN LORENZO BERNINI.** By RUDOLF WITTKOWER. Phaidon Press. 50s.

This is among the most important books on art to be published since the war. For it is one of those rare books that it may safely be prophesied will be instrumental in bringing about a readjustment of the current critical estimate of a genius who has long been underestimated.

Professor Wittkower is one of the greatest of living art historians, and his work on Bernini has been eagerly awaited. It is, as he himself says, the result of a lifetime's study, and as such and coming from a scholar of his standing it would inevitably command our respect. But in point of fact it does much more. Even to-day, in an age which has for some years been in the process of rediscovering Italian art of the Seicento, Bernini remains grossly undervalued, and it is to Professor

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Wittkower's credit that by a mixture of scholarship and intuitive insight, coupled as it is with a lucid prose style, he has clearly demonstrated Bernini's greatness. In this he has been more than happy in his publishers; the book is handsomely bound, the print is excellent and the plates are superb.

As the sculptor of arresting portrait busts, such as that of Cardinal Bellarmine, from the Gesù, in Rome, the creator of fountains, as those in the Piazza Navona and the Piazza Barberini in Rome, Bernini is to-day recognised as a figure of impressive power. Yet, only rarely is his true greatness appreciated. For in one vital respect he is far removed from this age of arid intellectual approaches to aesthetics. He believed deeply and passionately in God. And he was punctilious in the performance of his religious duties. Technically his work is breathtakingly brilliant, he was learned both in the classics and in the culture of humanism, was a close observer of nature and had an astonishingly fertile imagination, but it was above all his religious conviction that not only accounts for "the exalted vitality of his performance," the happy phrase is Wittkower's, but also enabled him to produce his greatest work.

In individual figures, such as that of "Truth" from the tomb of Pope Alexander VII in St. Peter's, the head of which is one of the most expressive in the whole of art, or in ensembles, as, for instance, the Altieri Chapel in St. Francesco a Ripa, Rome, with the heartbreakingly moving figure of the blessed Lodovica Albertoni, Bernini gives expression to a depth of

emotion which, coupled with his other accomplishments, makes such works deeply moving. It is these and similar achievements which mark Bernini not only as one of the greatest of sculptors, but as one of the great creative geniuses of all time.

TERENCE MULLALY.

TRUMPETS FROM MONT-PARNASSE. By ROBERT GIBBINGS. Dent. 21s. net.

This is one of those rare things nowadays—a wholly natural book that has no other object than to communicate pleasure, to interest and amuse, and to acknowledge its own jocund yet sensitive authority with practical sagacity and clarity of expression. Artists, when they have the gift at all, are first-rate writers, and Mr. Gibbings ranks very high. He applies his



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painter's acute vision and provides little vignettes of character and words caught as people move about and speak. This constant shimmer of captivating episode, interwoven with the consciousness of the artist at his easel or engraving table, is increased by the exquisite wood engravings and colour reproductions of his oils which make this book so delightfully and inimitably his own. In other words, he writes through his eyes with his artist's sensitivity never drowsy—a lesson which many of our psyche-hobbled writers would do well to learn. Mr. Gibbings is a happy traveller and loves with an easy acceptance of milieu. Paris, Venice, provincial France, southern Italy, are all written about with an artist's appreciation and a man's enjoyment. In fact, in Mr. Gibbings there is no separation of the two. One remembers his wisdom and gusto equally well whether they concern boats, the effects of light on water, the moods of a temperamental model, the charming domestic details of a pair of pigeons nesting under his window, or the bubbling excitement of an engraver enamoured of colours on his palette. Indeed, this latter is the thread on which this delightful book sparkles. That is his quest. To paint in oils and to recapture and record the visual excitement of colour so long neglected for his engravings. Apart from its general charm, *Trumpets from Montparnasse* is chock-full of invaluable reflections on artistic experience, all given lavishly as a craftsman gives. But then, Mr. Gibbings, in his generous, old-fashioned, admirable, artistic self-sufficiency still sees the world as a lavish treasure house, because he allows himself to be well-nourished his work is nourished accordingly. JOHN GIBBINGS.

ROMAN POTTERY. By R. J. CHARLESTON. Faber & Faber. 35s.

In this book Mr. Charleston has drawn the attention of scholars to the general subject of Roman pottery, a subject that has hitherto escaped anything like adequate treatment; and we should, therefore, be grateful that a student as highly qualified as he is should now offer us an eminently readable work in English upon what is really not one subject but several. For, as he is at pains to point out, strictly speaking, there is no more a Roman pottery style than a British one of the same period. Precisely half a century ago (i.e., 1905) W. B. Walters published his *History of Ancient Pottery*, in which he described Roman vases as "far inferior in nearly all respects to Greek." In his view, the shapes are less artistic, and the decoration, though admittedly not without certain merits of its own, should be regarded as bearing the same relation to that of Greek vases as all Roman art does to that of Greece. This seemingly fair appraisal of values, Mr. Charleston asks us seriously to revise; for, since Walters wrote, both art history and the appreciation of pottery, have enormously extended our horizon of understanding and sympathy; and we are now not at all disposed to regard Roman art as simply a debasement or a degeneration of classical art. On the contrary, our ideal of ceramic beauty has changed considerably with our acquaintance with the pottery and porcelain of China; and the purely sensuous qualities of ceramic wares have been given at least equal value with the intellectual. We are to-day as much charmed by softness of form as once we were by the "metallic profile." Freedom and even wildness in surface decoration intrigue us quite as much to-day as did the highly disciplined painting of the Greeks. And the brush, moreover, is not the only proper instrument for decorating a pot. We take infinite delight in colours for their own sake; and the surface-qualities of the glazes themselves also offer us infinite possibilities of delight. There is, indeed, an enormously extended range of sensibilities to be awakened by Roman pottery which pure Greek ceramic art could never arouse. And this is because there existed under the Roman Empire a far greater diversity of decorative techniques which classical Greece never desired and therefore never attempted.

Mr. Charleston reminds us how the plasticity of clay beneath the potter's hand was exploited by the Roman potter, not only in the process of throwing the pot (and a thrown pot can have a different kind of beauty than that of the lathe-produced one), but how, by the incising or impressing of decorative motifs, or the squeezing or rolling of clay embellishments, a whole new range of ceramic possibilities were explored.

This book is not for the expert only: while it is true that it treats of a specialised subject, there will be found within its covers a great deal of matter of general and varied interest. Any cultivated individual may recapture for himself here and there glimpses of the background of our Western civilisation.

This book, which is very handsomely illustrated, is most usefully indexed and provided with a helpful bibliography and table of ceramic shapes.

VICTOR RIENAECKER.

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**THE FLOATING WORLD.** By JAMES A. MICHENER. Secker & Warburg. £3 3s.

The romantic title of this volume suggests at once its charm and its weakness. a sub-titling on the dust jacket tells us that it is, in fact, "The Story of Japanese Colour Prints," otherwise it might be naval history, another "Kon Tiki," or a study of plankton. We are at page thirty before the reason of the title appears, it being a fairly loose translation of the Buddhist idea of transience, the sign for world, and that for pictures contained in the word Ukiyo-e—the name for the wood-block pictures which for two hundred years (1660 to 1860 approximately) were Japan's fascinating contribution to world art.

Thus established and its terms of reference defined, Mr. Michener's book is an entry into the whole fairy-tale realm of Japan during those centuries. The author is a novelist who places his popular stories in the Japan which he has grown to know well, and he is also a specialist scholar on these prints. That again is the key to the book's manner and matter. It begins, as any novel might begin, with a colourful description of the passage of a daimyo (the feudal Japanese lord under the Tokugawa dictatorship) through the little village of Otsu, with servants shouting "Bow down," and fierce Samurai with drawn swords ready to cut off any unbowed head. It goes on to give a most useful picture of the whole social background under which first the popular pictures Otsu-e (Otsu pictures) were mass produced, for Mr. Michener sees these rightly as the precursors of the equally popular colour prints which we think of

as stemming from Masanobu. It is an excellent build-up, for it stirs the imagination by transplanting the reader into the exotic society where these inventions and changes took place. The trouble is that this romantic atmosphere tends to blur the very real scholarship which underlies it; and we yearn a little for such a chart-like marshalling of facts, already difficult to grasp because of the Japanese names, as we had in that classic study by Laurence Binyon and O'Brien Sexton in 1923.

Nevertheless, this book proves a full presentation of the facts of schools, prints, and artists. It is finely illustrated with more than sixty plates, most of them in colour offset which conveys the quality of Japanese block-printing, and each of these illustrations is carefully documented and described.

HORACE SHIPP.

**MONUMENTS OF ROMANESQUE ART.** The Art of Church Treasures in North-Western Europe. By HANNES SWARZENSKI. Faber and Faber. £8 8s.

The idea of producing a really handsome picture book of the art of North-Western Europe in the Romanesque period, in which attention should be focused on details, was both novel and excellent. Anyone who visited the Welfenschatz in the old days, or the great exhibition of Mosan Art held in 1951-52, inevitably came away with a feeling of mental indigestion. It was possible to receive some general impressions of the exhibits, but it was physically impossible to take in all their details.

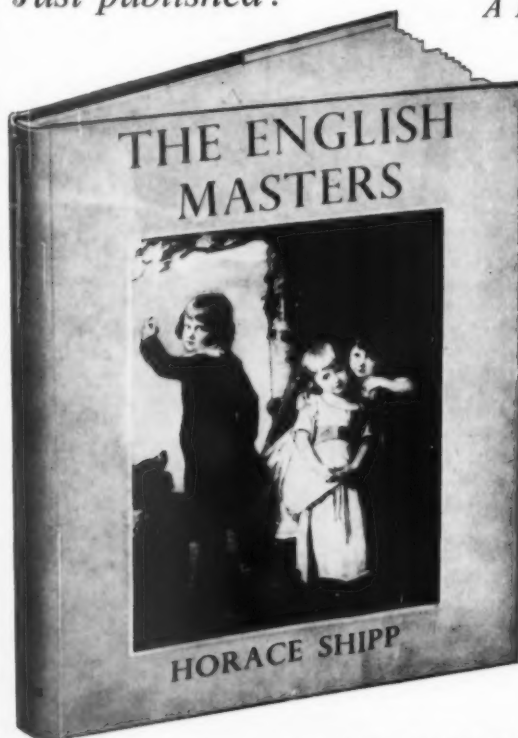
Dr. Swarzenski has performed a notable service in assembling this stupen-

dous collection of 565 photographs, mainly of details, chosen from illuminated manuscripts, ivory carvings, goldsmith's work and bronzes, large and small. Moreover, the illustrations are not merely well chosen but technically excellent—a thing which it is very difficult to secure when dependent on the skill of many widely scattered photographers. As the reader turns over the pages he is constantly surprised by new features of interest in pieces which he thought that he knew—for, with the exception of a few objects now behind the Iron Curtain, nearly all are well known to students of medieval art.

The author explains that he has restricted his range to North-Western Europe because the great artistic problems of the Romanesque were earlier and more fully comprehended here than elsewhere. For practical reasons his decision to concentrate on this area was undoubtedly right, but the value of his justification does not bear serious examination—there was so much important work done elsewhere.

Besides the plates, this volume contains an introduction of thirty-three pages and a catalogue with bibliography. It is not quite clear for which class of reader this book was intended. Beginners will find the introduction difficult, although the author got his English looked over by a fellow German. We meet laboriously built-up sentences like (p. 28): "That this metallic, hard and rigid tectonic style succeeded in conquering and pervading all Northern and Eastern Europe as far as Poland and the Scandinavian countries is chiefly due to the powerful influence and expansive connections of dioceses."

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monastic orders and confraternities." Again, some of his imaginative excursions appear a little unsafe, such as (p. 13) "the very preciousness of the material acquired the value of symbolic significance. . . . the chalice-shaped mounts of the gems on the Codex Aureus of St. Emmeran were associated with the blood of the martyrs"—surely the symbolism of the chalice must be with the Mass alone?

Specialists, on the other hand, will wish for a much larger book in which the author could give more by way of justification for his attributions, for it is not enough to shelter behind some previous writer who was not always very authoritative. Thus the celebrated enamelled plaque depicting Bishop Henry de Blois is labelled "England c. 1150," though the attribution (not mentioned in the bibliography) by H. P. Mitchell to a Mosan artist working in England appears infinitely preferable. Though it may seem a little ungracious to say so, there is rather a danger nowadays for English nationality to be acquired too easily by Romanesque works of art—a radical change from thirty years ago. We are, for instance, very doubtful about the claims of the three silver bowls illustrated as Figs. 457-59, which in any case are secular pieces and not ciboria.

A tremendous amount of sound work has gone into the compilation of this book, and it is a pity that Dr. Swarzenski has not quite done himself justice in it. He has a flair for apt comparisons and it is to be regretted that he has not always been able to present his conclusions in a convincing manner.

C. C. OMAN.

**ANTIQUE PEWTER OF THE BRITISH ISLES.** By RONALD F. MICHAELIS. G. Bell & Sons. 22s. 6d.

The author of this book states that it is "a brief survey of what has been made in pewter in England and the British Isles, from the time of Queen Elizabeth I to the reign of Queen Victoria." But he also discusses questions of its history, its composition, and its aesthetic appeal.

Pewter, as is well known, is an alloy, the basis of which is tin. It is generally mixed with lead in proportions varying from six to four parts of the former to one of the latter. Sometimes brass or copper takes the place of lead. To-day the term "pewter" is used loosely to include Britannia metal and all alloys of that nature, irrespective of its tin content. Mr. Michaelis tells us that in ancient times the term "fine pewter" meant the alloy of definite and recognisable proportions of tin and copper, and was the metal used for such articles as plates, dishes, saucers and other flat objects. For hollow vessels, such as measures, tankards, candlesticks and shaped objects, a lesser alloy known as "lay" (or "ley"), to which a proportion of lead was introduced to render it better able to withstand the risks of rough usage. A poorer quality of alloy was used for candle moulds, stills, and commercial objects which were fashioned much more clumsily and did not have to bear the brunt of continual handling and scouring, and for toys, buttons, and all articles not intended for strenuous use or long service.

In England, the use of pewter is recorded in the XIIIth century. Edward I is said to have owned over three hundred pewter vessels of various kinds. The

Pewterers' Company of the City of London had already been in existence for more than a century and a half when Edward IV, in 1473, presented its first charter granting the right of assay.

The range of appeal that pewter makes will certainly be immensely extended by this helpful reference book. It contains allusions to makers' marks or "touches," which, however, might have been tabulated; and there are bibliographies for those who wish to pursue further the subject of pewter. While some forty plates illustrating ninety representative examples of the pewterer's craft make for added interest and usefulness.

VICTOR RIENAECKER.

**GIAMBATTISTA TIEPOLO.** By ANTONIO MORASSI. Phaidon Press. 42s.

Signor Morassi defines Tiepolo's place in history as the restorer of the Venetian Renaissance tradition, a classical but not a neo-classical artist, a re-shaper of the Baroque. This exuberant decorative artist of XVIIIth-century Venice created the last style of European significance, fusing architecture and painting in vast frescoes and ceilings, opening up iridescent skies where mythological figures lead their airy existence in a continuous orgy of exultation. A high-placed contemporary of Tiepolo's was struck by his infinite fire, his blazing colorito, the richness of his invention and his surprising speed. His major works are in the churches and palaces of Venice and the Veneto, but also in Bergamo, Milan, Würzburg and Madrid. His indebtedness to Veronese is obvious, as is his phenomenal gift for *mise en scène*,

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for stage-craft and orchestration. To the dynamic baroque with its dramatic massing of figures and violent contrasts of light and shade he added the grace, the illusionism and sensuality of the Rococo.

Signore Morassi brings to his task of characterisation his enthusiasm, his learning and the volubility of the Southern tongue. His translators must have found it difficult to keep in step with passages like this on the Martyrdom of St. Agatha: "a moving painting, shot through with a spasm of suffering so intensely human that it enables us to share a vision of delirious agony in which the tragic theme is overwhelmed by divine ecstasy." Yet the miracle is that in spite of the "absolute supremacy over every element of pictorial art" which the author assigns to Tiepolo, he can yet bring light and logic into the painter's artistic evolution.

He clearly shows the various stages by which Tiepolo emerges from the tenebroso of his predecessors to reach the exhilaration of his colour-symphonies, the conquest of space and of light, the boldness of aerial perspective, the stupendous foreshortening of bodies, his command over aerial infinity and passionate movement. To convey something of Tiepolo's complex and restless art, Signor Morassi must needs choose his analogies from music, from Vivaldi and Mozart, and compare the maestro to a *chef d'orchestre*. In his maturity he reaches a classical clarity and equilibrium, a musical flowing line, an ethereal lightness of figures, a rich sensual brushwork by which he models form. In his ceilings he freed the centre from all figures, filling it with the intense luminosity of his skies and placing his

mythological scenes close to the edges of the wall, and by the contrast of massed figures and infinite sky enhancing plasticity and depth.

F. M. GODFREY.

#### TREASURES OF THE GREAT NATIONAL GALLERIES. By H. TIETZE. Phaidon. 35s.

Nearly every art college, and practically every public library, will surely secure a copy of this excellent book. A competent introduction to the paintings in the famous museums of the Western world, it includes more than three hundred illustrations, twenty-four of which are in colour, by one hundred and forty-three painters. In addition to which the history and development of sixteen national and other important galleries is related in an informed and interesting manner, and the work as a whole is accurately directed at the wide field of amateur art enthusiasts, including those who seek a reasonably priced, accessible survey of European art for use among the family.

Since the last war there has been a good deal of rearrangement of collections, and it should be added that on this question Dr. Tietze will be found entirely informed. Really a most admirable volume.

JON WYNNE-TYSON.

#### THE LIFE AND WORK OF JAMES GIBBS. By BRYAN LITTLE. Batsford. 25s.

It was just two hundred years ago James Gibbs died at the age of seventy-one. As the designer of St. Martin-in-the-Fields, the Radcliffe Camera at Oxford, and the Fellows' Building at

King's College, Cambridge, his name is familiar even to the least architecturally minded, so that it is remarkable that he should have had to wait two centuries before being accorded a full-scale biography. Mr. Little's book now brings together the fairly well-documented facts about Gibbs' buildings, and some less well known concerning his early days, which were by no means uneventful. Gibbs was by upbringing a Roman Catholic with Jacobite sympathies, and it was with the intention of entering the priesthood that he made his way to the Scots College at Rome. Had the young man not been too repelled by the irascible rector of that institution to continue his vocation, English architecture might have been so much the poorer. As it transpired, he took himself off to a more tranquil existence studying the arts and finally entered the office of Carlo Fontana, where he developed his latent genius for design.

Gibbs returned to London in 1709, just in time to witness the last years of Wren's domination of the architectural scene. Indeed, by the time he had the chance of designing his first building, St. Mary-le-Strand, taste had so far changed that his treatment of the exterior, in a baroque manner combined with something of Wren's own style, met with a hostile reception. Professional criticism, combined with his political affiliations, cost him his surveyorship.

After this debacle Gibbs, though he remained by temperament an individualist, seems to have learnt the wisdom of swimming with the tide rather than against it. Just as he found it expedient to set aside his Catholicism—at least for a time



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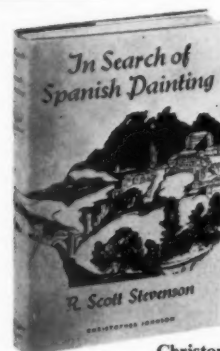
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—in favour of Anglican worship, so he shed many of his Italian baroque ideas and blended those that remained with elements of Palladian architecture more acceptable to his contemporaries after 1714. The result of this eclecticism was a personal and highly successful style which firmly established Gibbs's reputation. His *Book of Architecture*, published in 1728, became the accepted pattern book not only in this country but overseas, and the number of churches both in America and the colonies which thus throw back to St. Martin-in-the-Fields is legion. Mr. Little has produced a useful book, though it leaves one or two aspects unprobed, such as the origins of the so-called Gibbs Manuscript.

DOROTHY STROUD.

**WORKS OF FRANCES HODGKINS IN NEW ZEALAND.** By E. H. McCORMICK. Oxford University Press. 25s.

The career of Frances Hodgkins was notable for its slow progress and the admirable, almost pathetic, patience and tenacity of the woman for whom recognition was so long in coming. That it did come can be of little wonder to those now able to study, if only in reproduction, a revealing range of paintings now lodged in private and public art collections in New Zealand.

Possessed of an innate sense of colour and conscious regard for technique, Frances Hodgkins painted with more spontaneity than many artists of to-day. Yet she was not immune from the influence of other schools, although that influence

was doubtless absorbed as unconsciously as the tones and planes of her landscapes and portraits. Her transition from the conventional—often very conventional—to modern style was abrupt, yet appears not to have been marked by any long period of experimental, tentative painting. Her progress was as steady and consistent as it was slow.

Mr. McCormick has made a thorough and satisfying book from the material available to him, tracing the artist's early history and filling in many of the numerous gaps in our knowledge of her life and work. By far the most complete examination to date, his book includes a catalogue of over 300 paintings now in New Zealand, a record of the artist's works exhibited in that country, besides press notices, a good chronology, and other appendices. Four colour plates and thirty-two pages of illustrations in black and white complete a most rewarding book.

JON WYNNE-TYSON.

**ART IN COINAGE.** By C. H. V. SUTHERLAND, M.A., D.LITT. Batsford. 25s.

A short introduction to the artistic side of coinage has long been needed, and this former president of the Royal Numismatic Society is as well qualified as any single individual in this country to undertake the task. Dr. Sutherland is, of course, best known as an authority on classical coins. We need not pause over his treatment of Greek coins, as it is the one part of his subject which has not suffered from neglect in the past. His treatment of the coinage of the Romans is masterly, and

it is interesting to note that he considers that the imperial coin designers reached the summit of their achievement under Claudius. He follows in detail the nuances in the artistic direction of the emperors who followed, and does justice to the versatility of the artists who worked for the Gallic emperors of the IIIrd century A.D.

It is difficult not to feel that he is handicapped in his treatment of the achievements of the medieval artists by a tendency to judge them by classical standards. Thus the work of the designers of the Romanesque period, with the exception of the makers of the German bracteate coins, are certainly underestimated. Similarly, the designers of the superb French XIVth-century gold coins are reproached for being unwilling or unable to express the personal qualities of the monarchs by realistic portraiture. The idea would have been a novel one, but we can well imagine that there might have been a certain hesitation felt at an attempt to spotlight the personalities of these generally uninspiring monarchs.

Granted that the coinage of the second half of the XVIth century was generally disappointing, we feel that rather less than justice is done to that of the late baroque period.

The problems raised by the increasing use of machinery are fairly stated, but, perhaps, not enough emphasis is laid upon the deplorable lack of interest in the art of coinage at the moment. Many European countries are managing virtually without coins. Others, like Denmark, are content with ones without any artistic pretensions whatever.

CHARLES OMAN.

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the XVIIIth and XIXth centuries.

A work of this nature should be the  
accompaniment to one or other of the  
many excellent books on the subject, and  
if read in conjunction, the knowledge  
gained should be most comprehensive.

The book is well got up, reasonably  
priced, carries some fine photographic  
illustrations, and throughout there are  
descriptive drawings of an accurate and  
pleasing nature. Although illustrations  
are not altogether essential to this type of  
book, one could have wished for more; one  
always does—they are ever welcome.

It is impossible in the space available  
to deal at length with the contents of this  
instructive book; all collectors have their  
favourite makers, but it is interesting to  
find space given to such pioneers in fire-  
arms construction as Major Ferguson, a  
soldier, be it noted, whose inventive  
genius prevailed upon the War Depart-  
ment of those days to give consideration  
to his ideas for a breech-loading flint-  
lock musket. Another mentioned, the  
Scotsman, Alexander John Forsyth, was  
indeed ahead of his time; his contribution  
was the precursor of the detonating  
principle which was in due course to  
eclipse the flint and steel method of  
ignition, a method which had held univer-  
sal sway for some hundred and fifty years.

No list of gun makers would be com-  
plete without reference to that master of  
the craft, the American, Colonel Samuel  
Colt; his early revolving pistols were  
held in high esteem and to-day specimens  
of his work are eagerly sought by collectors  
and realise most satisfactory prices.

Less well known, perhaps, we find  
mention of Elisha Hayden Collier, a  
gunsmith from Boston, Massachusetts;  
he had a short sojourn in the United  
Kingdom, when he endeavoured to popu-  
larise his revolving flint lock pistols.

Old friends like Durs Egg, the inventor  
of the over and under double pistol with  
the single trigger action, an action which  
a hundred years later was to be accepted  
as a common adjunct to the modern shot-  
gun. Turvey, Twigg, the brothers Manton,  
Wogdon, famous for his duelling pistols,  
and the Scotsman, Murdock of Doune,  
maker of all-steel pistols; these among  
the many others receive the publicity they  
so rightly merit.

E. AMBLER.

## ENGLISH CANDLESTICKS BEFORE 1600. By W. G. MACKAY THOMAS. Metropolitan Stationery Co. £2 2s.

The author has been a collector of old  
candlesticks for twenty-five years and has  
written his book around his own collection  
and that of a fellow enthusiast. His  
subject is a particularly difficult one, since  
datable examples are scarce and proven-  
ances few. Then there is ever present the  
difficulty of distinguishing between im-  
ported pieces and those made in this  
country. In general, the author attributes  
much too great importance to imports  
from Venice and too little to those from  
the Low Countries. He frankly accepts

responsibility for the dates ascribed to the  
pieces illustrated and which many readers  
may feel inclined to question. Moreover,  
he does not appear to have taken into  
account the tendency for old models or  
patterns to survive in founders' shops and  
to get combined with new ones of much  
later date. Allowance should also have  
been made for repairs by cutting down.  
The historical and documentary back-  
ground is weak and the illustrations are  
poor.

C. C. OMAN.

## ENGLISH FURNITURE STYLES, 1500-1830. By RALPH FASTNEDGE. Pelican. 5s.

The subject of old English furniture  
has been written about by many writers  
from a number of different angles. Those  
who have tried to cover the subject from  
1500 to the early part of the XIXth century  
have usually written several large volumes.  
Others, who have tried to cover the subject  
in one volume have generally omitted a  
lot of salient features, have told half-  
truths through lack of space, or have  
sacrificed all literary style.

Ralph Fastnedge is, therefore, to be  
congratulated on his *English Furniture  
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ports to be: "A concise historical survey  
of the evolution of English Furniture with  
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Maurois obliges us to see Proust  
in a more accurate perspective;  
and to view him, not as a  
brilliant eccentric but as a  
scientific exponent of the great  
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Harold Nicholson in the OBSERVER

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**DRAWINGS AND WATERCOLOURS BY VINCENT VAN GOGH.** A selection of 32 plates in colour with notes by DOUGLAS COOPER.

**HENRI DE TOULOUSE-LAUTREC.** Drawings and sketches in colour selected and with an introduction by HANSPETER LANDOLT. Both published by Macmillan Company, New York. Holbein-Verlag, Basel. 35s. net.

Very many art books have been devoted to the work of Van Gogh and any further addition to this weighty accumulation of art paper must at this stage be most powerfully justified.

The publishers of this latest volume have succeeded triumphantly in doing just this by wisely selecting only a section of the master's *œuvre*—his drawings and watercolours, and reproducing them with taste and care. They have set the seal of distinction on their venture by inviting Mr. Douglas Cooper to choose the plates and provide notes by the side of each example. The pictures are printed in chronological sequence so that this book, which can be read at one pleasant sitting, gives a very comprehensive idea of this great tragic artist's development. Van Gogh was a workmanlike and intelligent draughtsman, and "Boulevard de Clichy" (No. 15) and "On the Banks of the River Oise" (No. 30) are merely two of many titles which make this anthology something better than just another book on Van Gogh.

A monograph on Toulouse-Lautrec comes from the same publishers, and it is interesting to compare the saint with the

cynic. The Dutchman driving full pelt to the very heart of his blazing vision broke every rule of the road, while the more sophisticated Frenchman, taking immense pains never to become ruffled, and observing the most elaborate courtesy at all times, sailed urbanely home to his destination—the perfect expression of his inspiration.

For example, although Van Gogh painted with the form instead of against it, setting on edge the teeth of all right-minded and cultivated craftsmen, he still painted some of the world's supreme masterpieces. Lautrec was far too much in love with the language of his art even to contemplate such an unspeakable grammatical crime. What a delight it is to turn to many of the refreshingly unfamiliar drawings included here—the original panache and immediacy of these vivid impressions have been well preserved. A glorious portrait of Marcelle Lender in watercolour over a lithograph is outstanding and so is a pencil and watercolour drawing of the happily inevitable Yvette Guilbert. A. KENNETH SNOWMAN.

**THE LIFE AND ART OF ALBRECHT DÜRER.** By ERWIN PANOFSKY. Oxford University Press. 70s.

Dürer is one of the most fascinating figures in the whole of art. As a painter he is not among the greatest of the great; yet, in pictures like the strange "Two Musicians" in the Wallraf-Richartz Museum, Cologne, he touches fundamental springs. But, on the other hand, as a draughtsman, and as an engraver, he is supreme. Studies such as his "The Large Piece of Turf" in the Albertina and his "Columbine" in the same collection are more than mere representations of natural objects. And in a lighter vein many of his landscapes in watercolour make all but the finest of British watercolourists appear second-rate.

Technically, Dürer ranks with Rembrandt as the greatest of engravers. While, at the same time, from the iconographical standpoint, his work is of the highest interest. Yet in the finest of his prints we are moved not so much by his technical mastery, nor the range of his imagination, although it is vast, as by the depth and profundity of his vision. By the breadth of his learning, the sweep of his imagination and his qualities of the spirit Dürer became one of the noblest products of the new age.

Panofsky's "Dürer" is already something of a classic, for in the twelve years since it was first published it has come to be recognised as one of the most penetrating and scholarly of monographs. This new edition is therefore to be most warmly welcomed. The book was originally published in two volumes, its production was lavish and it was inevitably very expensive, whereas now we have been given a one volume version, and all that has been sacrificed is the Hand List and Concordance; the text and illustrations remain as in the original edition. Furthermore, the references to the Hand List are retained for the benefit of those who wish to refer to it and an appendix brings it up to date. While in addition to all this, the present volume is extremely handsome, the illustrations are fine and the print, although small, is thoroughly legible.

TERENCE MULLALY.

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## Correspondence

WILLIAM STEPHENS

*Numeral Mark 2 in Gold Only*

Mr. Knowles Boney draws the inference from Dr. Oxford's preface to the Catalogue of the Trapnell Collection that pieces of Champion's Bristol Porcelain with the decorator's mark 2 in gold only are of exceptional rarity. He bases this on the fact that out of 1,500 pieces examined by Dr. Oxford only one piece was so marked. From this fact, and from other comments of Dr. Oxford in the preface, the impression is thereby given that the work of my great-great-grandfather, with whom the numeral 2 is usually associated, was lacking both in quality and quantity, particularly on the most important services on which gold marks are usually found.

Readers of the articles in *APOLLO* on William Stephens, by Dr. Severne Mackenna (August, September, October, 1953), will have other views. In those articles, two examples having a 2 in gold only—a covered cup and saucer and the cream jug from the Fry Service—are illustrated, and numerous other examples of my ancestor's work of the highest quality are both illustrated and recorded there.

In my own small collection of Bristol porcelain of only some fifty pieces, I am able to find two examples marked with a 2 in gold only. One of these is a teapot decorated in polychrome with sprays of flowers and foliage, green swags, pink and blue trellis work and elaborate gilding. This piece is from a service in which most of the cups and saucers are marked with the cross-swords mark in underglaze blue as well as the 2 in gold. This service is memorable for the quality of decoration, particularly the extremely elaborate gilded scroll work and also for the unusual pink and blue trellis work, a motif which does not appear to have been recorded elsewhere.

My other example marked with a 2 in gold only is a sucrier with domed cover both divided into rectangular panels decorated with gilt floral motifs, the vertical divisions composed of entwined garlands in two-coloured gold. The cover is decorated in addition to the gilding already mentioned with a group of roses and a surrounding garland of flowers, all in raised biscuit, of a size, complication and quality comparable with the flower plaques from this factory.

Other examples of such biscuit work are to be found on the cover of the sucrier of the celebrated Burke Service and also of the J.E.W. teapot, the latter marked with a cross in blue and a 2 in gold and also recorded by Dr. Severne Mackenna in his before-mentioned articles.

Accepting Dr. Severne Mackenna's conclusion that the numeral 2 is to be associated with the work of William Stephens, examination only of the pieces mentioned in this letter leaves no doubt that this young man was an artist and a gilder of the highest accomplishment, both in conception of work and technique.

The dangers of drawing conclusions, even from such a generous sample as Dr. Oxford was fortunate enough to handle, are indeed serious.

P. T. STEPHENS.

### ART GALLERY OF TORONTO

Ancient Peruvian ceramics vied for attention with rare French Impressionist and Post-Impressionist painting at the exhibition at the Art Gallery of Toronto.

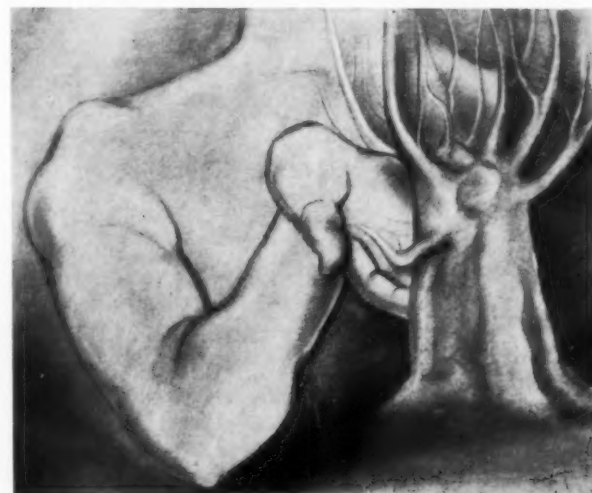
Works by Renoir, Pissarro, Gauguin, Matisse, Monet and Leger, and a sketch by the late Raoul Dufy for the gigantic mural for the pavilion of electricity in Paris are in this collection, owned by Mr. Nathan Cummings, who, at one time, was a resident of Toronto.

The ceramics were made by the Indians of Peru between 1,000 and 2,000 years ago, and form a vivid document on the customs, religion and daily life of the peoples by whom they were created.

Conquered by the Spaniards in the XVIth century and having no written language, calendar or alphabet, the history of these people was lost to the world until modern excavation brought us the only records, the ceramics and textiles found in their graves. Thus the collection is valuable not only for its great antiquity, but because it provides the only link with this civilisation of long ago.

### JANE LANE AT THE O'HANA GALLERY

The O'Hana is having an exhibition of the pastels and drawings of a new-comer, Jane Lane. The pastels are, for the most part, simplified rhythmic studies with a certain dream-like quality in cool harmonious colours and firm line. They have a feminine quality both in the choice of subject and in the expression of it, sometimes a Surrealist subjectivity. Thus, in "Creation of a Tree", where a giant hand, arm and shoulder



Creation of a Tree.

JANE LANE

conjugates, as it were, the tree-form into being; or "A Sick Woman takes leave of a Dozen Friends," which feels like the things seen in dreams. Yet perhaps she is at her best in much more naturalistic studies, such as "Nigel in the Hall" or "Nicola on the Stairs," where the repeated rhythm of the stairway gives a material foil to the still figures. The most ambitious work is a pastel, "Mother and Child," where the forms have been allowed to interpenetrate to build up the design. This, too, is marked by the strange somnolent atmosphere which runs through all her work.

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BY BRICOLEUR

### PICTURES.

CHRISTIE's sold the pictures from the Vagliano Collection towards the end of the summer season. There were many fine lots in this sale, among them works by J. B. C. Corot, two of which fetched particularly high prices; one brought 8,000 gns. and was entitled "Le Secret de l'Amour," showing a nymph lying on the bank of a stream with Cupid whispering in her ear, on panel, 18½ in. by 34 in.; the other was "La Charrette" (Souvenir de Saintry) which shows a wide sandy road with a farm cart, 17½ in. by 22 in. Both these pictures are illustrated by Alfred Robaut in his work *L'Oeuvre de Corot*, 1905, Vol. III, Nos. 1334 and 1976. A pair of pictures by J. B. Pater sold for 14,000 gns. These were "The Swing" and "The Dance"—the first with a girl on a swing and the second with a girl and youth dancing, both in landscapes, and measuring 30 in. by 39 in. This pair of pictures was exhibited at the Burlington Fine Arts Club in 1913, Nos. 21 and 22. A work by J. B. Greuze sold for 2,000 gns., and shows a small boy, full-face, in white dress and blue pinafore, seated

behind a ledge; 17 in. by 13½ in. "La Toilette de Venus," by François Boucher, signed and dated 1766, brought 3,800 gns.; 18½ in. by 14½ in., oval. These last two pictures were sold with framed reproductions.

Immediately following the sale of the Vagliano pictures, Christie's held another sale of pictures and drawings. A drawing by Sir W. Russell Flint, R.A., "Julia in Fancy Dress," 12½ in. by 8½ in., which brought 80 gns, was the property of the late Sir Edward Cripps. The modern pictures included two by Eugene Boudin, which brought 4,000 gns. and 4,800 gns. The first, "Le Rivage de Berck-sur-Mer," was a view at low tide with fishing boats and fisherwomen, 18½ in. by 28 in. The other was of a beach scene at Deauville, on panel, 10 in. by 15 in. Other modern pictures were an orchard with a village beyond, by Camille Pissarro, 17½ in. by 21½ in., which brought 3,800 gns., and one by Alfred Sisley of a street scene in a country town, which brought 5,200 gns., and measured 17½ in. by 25 in. Old pictures included two by Francesco Guardi, one of which brought



## SALE ROOM NOTES AND PRICES

5,000 gns. This was of the Dogana and Church of Santa Maria della Salute, Venice, with gondolas, shipping and figures, 15½ in. by 27½ in. A woody road scene by Meindert Hobbema sold for 5,800 gns. This shows a sandy road with trees and cottages and a peasant in a red coat walking in front. It was signed, on panel, and measured 12 in. by 15½ in. Other properties in this sale included an Antonio Canaletto sent by Francis F. Madan, Esq., which had been exhibited at the Royal Academy Winter Exhibition, 1954-55, No. 4, and now brought 9,000 gns. It was of the Portello and the Brenta Canal at Padua, dating about 1735-40. The Custom House is still standing.

ROGERS, CHAPMAN AND THOMAS made £52 for a picture by P. P. Ross of Herdsmen with Cattle, and its companion picture.

Pictures sold by PHILLIPS, SON AND NEALE have included portraits of Mary and Helen Alexander, with landscape background, by John Wood, signed and dated 1833, 48 in. by 38 in. £360.

### FURNITURE

In the furniture section of the Vagliano Collection sold at CHRISTIE'S was a Louis XVI upright secretaire stamped M. Carlin M.E. This fine marquetry piece brought 3,800 gns. The front and side panels were decorated with trellis and dots on a satinwood ground within ormolu scroll borders. A small table, by another well-known maker, N. Petit, brought 1,050 gns. This was slightly earlier in date and measured only 15½ in. wide. The top was inset with a Sèvres porcelain plaque painted with fruit and flowers within a turquoise border; there was also a writing slide and open shelf below. A lacquer piece, stamped C. C. Saunier, was a Louis XVI bureau-à-cylindre, which made 280 gns. This piece was decorated with oriental figures on a French lacquer white crackled ground within red crackled borders.

At PHILLIPS, SON AND NEALE a much later piece of French furniture brought £90. This was a Louis Philippe maplewood and ebonised cabinet, with a mirror panelled recess centre flanked by cupboards and with a glazed display compartment above and fitted with a secretaire drawer, with chased ormolu mounts and porcelain plaques, 57 in. wide. English furniture sold in these rooms included a Queen Anne walnut bureau bookcase, the upper part enclosed by a pair of mirror doors, and the bureau below enclosed by a fall flap, with herringbone banding, on bracket feet, replacing the earlier bun feet; 40 in., c. 1705; it sold for £84. It is a sign of a good piece of furniture if the doors have mirror panels. A later English piece was an early XIXth-century sofa table in rosewood with satinwood banding and needed brass mounts, on end supports with splay feet, 62 in. Sofa tables with end supports sell for better prices than those on a central support, and this one brought £92.

ROGERS, CHAPMAN AND THOMAS made £125 for a set of four gilt and white decorated fauteuils on fluted legs and £160 for a Queen Anne bureau cabinet in burr walnut with glazed upper part and fitted writing section, 3 ft. wide. A Regency rosewood sofa-table on pillar and quadruple base, 3 ft. wide, made £30. A Georgian mahogany octagonal and brass-bound wine cooler sold for £35. Foreign furniture included an early Flemish walnut and marquetry panelled table fitted with drawers and supported on carved cabriole legs, 30 in. wide, which brought £24, and a Dutch pearwood and rosewood banded and inlaid chest of four long drawers with canted corners, 3 ft. 10 in., which brought £26.

### MINIATURES

CHRISTIE'S have sold some high-priced miniatures recently, among them a portrait, which brought 80 gns., of Patrick Colquhoun (1745-1820), by John Smart, signed with initials and dated 1807,

facing three-quarters to the right and wearing a black coat and white cravat; 2½ in. high, oval. Two other high-priced lots were by Richard Cosway, one of Georgiana, second daughter of Peregrine, 3rd Duke of Ancaster, and wife of George James, 1st Marquess of Cholmondeley, sold for 110 gns. The sitter is nearly full face and wearing a décolleté white dress; oval, 2½ in. The other, of her sister Priscilla, Baroness Willoughby de Eresby, brought the same price. She is shown full face, wearing a white dress and fichu; oval, 2½ in. high. Another miniature by Richard Cosway, R.A., was also of the Baroness Willoughby de Eresby, with her son, Peter, 2nd Lord Gwydyr. The mother wears a white dress with blue sash and her son a blue suit with red sash; oval, 3½ in. high, in a gold frame, 125 gns. The work of George Englehart was represented in another sale by a portrait of Theobald Fetherstonhaugh, Esq., of Mosstown, Co. Westmeath. Wearing green coat, white cravat and powdered wig; gold frame, the border engraved with flowers. It sold for 95 gns.

### COUNTRY SALES

Retford. MESSRS. HENRY SPENCER AND SONS held a sale at Montagu House for Mrs. Davy at which a Turkey carpet brought £34 and a Sheraton style sideboard, £26.

Retford. At another sale in Retford, at West Villa, MESSRS. HENRY SPENCER AND SONS made £48 for a Regency sofa-table and £37 for a serpentine mahogany chest.

Malton, Yorks. MESSRS. HENRY SPENCER AND SONS sold the contents of Musley Bank by order of Captain Jock Wilson. Included among the silver was a pear-shaped tea service, dated London, 1847, probably by Reily and Storer, engraved with a coat of arms; it comprised teapot, hot-water jug, sugar basin and cream jug; 73 oz., £37. A gad-rooned oval tea tray chased with arabesques and scrolling flowers, £54; London, 1881, probably by Robert Harper, 194 oz. A pair of Sunderland purple lustre jugs embellished with coats of arms and inscriptions brought £20. The furniture included a fine mahogany corner gun cupboard enclosed by two glazed doors, 7 ft. 6 in. high, which brought £31 10s., and a small Georgian mahogany sideboard, the frieze with a narrow banding of "S" scrolls, 4 ft. 6 in. wide, £55. £70 was paid for a pair of Hepplewhite fauteuils in the French taste. An Indian carpet with a turquoise field within a border of scrolling flowers, 16 ft. 3 in. by 3 ft., brought £71.

Ealing, London, W.13. MESSRS. PHILLIPS, SON AND NEALE held a sale at Thorncote, Edgehill Road, at which £72 was paid for three mahogany dining chairs of Chippendale design, and £45 for another, somewhat similar, elbow chair, the seat of green hide. An antique lead cistern with relief decoration and dated 1728, 72 in. by 27 in. by 36 in., brought £48.

Haltwhistle, Northumberland. MESSRS. ANDERSON AND GARLAND held a sale at Unthank Hall at which good prices were obtained for many lots. A Royal Worcester dessert service decorated with panels of birds within brown and gilt borders and comprising 24 pieces, brought £36, and a Wedgwood grey and gilt dessert service with raised leaf ornament, 29 pieces, sold for £15. In the picture section was a Cuyp, on panel, 19 in. by 29 in., which sold for £150; it showed a lake and landscape with cows. £160 was paid for a painting by Beerstracten of Venice and Paris, showing a view of each city with a bridge in the centre. An XVIIIth-century Italian School painting 27 in. by 48 in., showing a landscape and river with figures and cattle, sold for £100, and a painting by M. de Hondcoeter of peacock, ducks and other birds, £80. This picture measured 39½ in. by 49 in. Among the furniture was an inlaid mahogany tray wardrobe enclosed by panelled doors with two long and two short drawers under, 4 ft. 6 in. wide; it sold for £21. A Sheraton mahogany revolving library-table, the circular top on a turned column support, brought £37.

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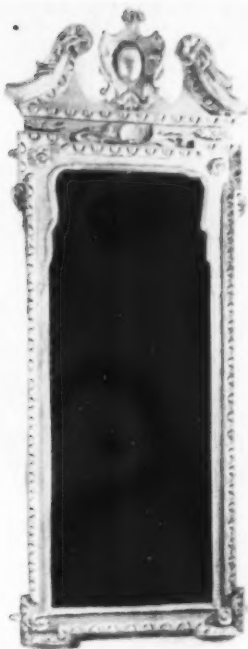
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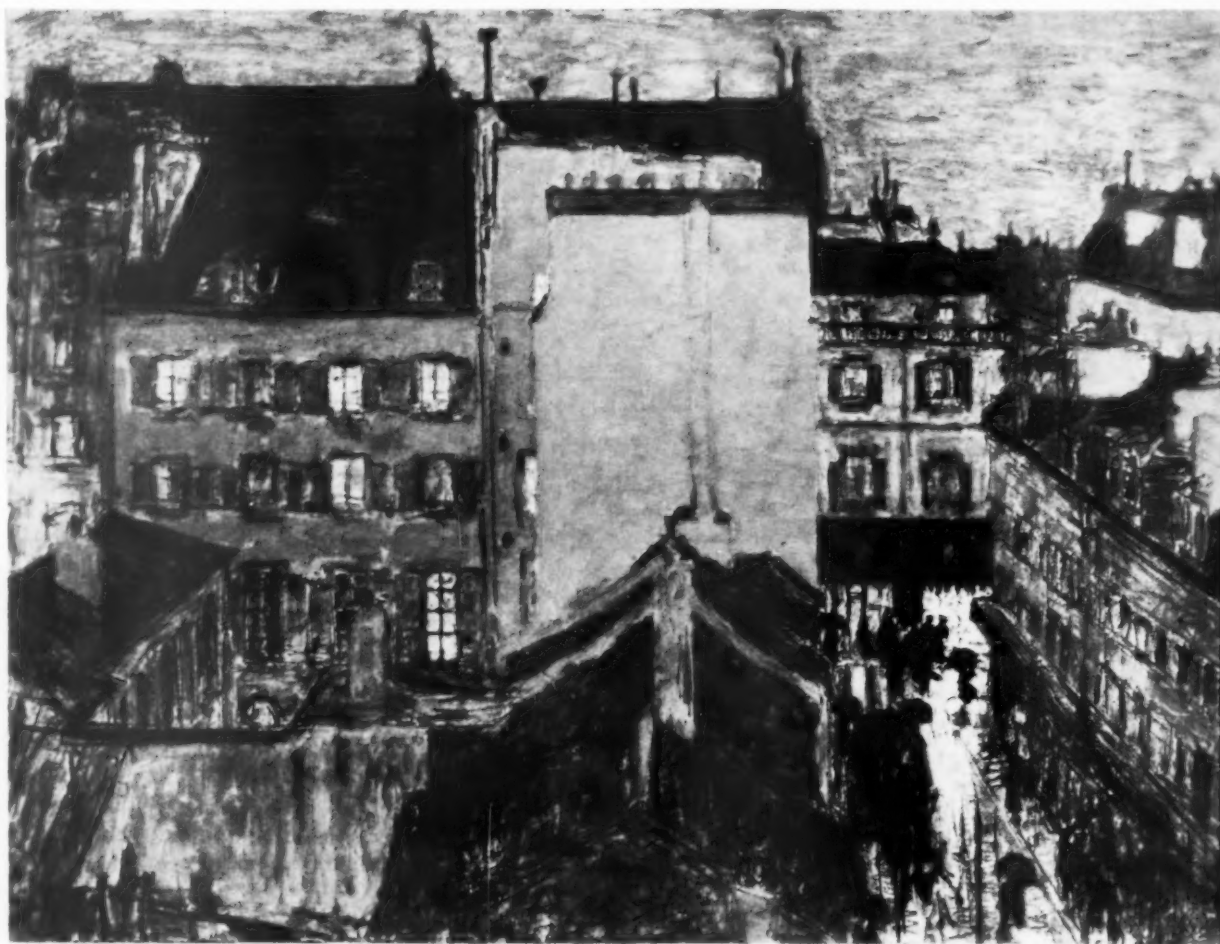


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